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DEBUREAU

THE LOVER OF CAMILLE

Adapted from the French of Sacha Guitry
~~English translation by~~ Grayville Barker

Screen Version

By

DOROTHY FARNUM

DEBURAU
THE LOVER OF CAMILLE.

CAST OF CHARACTERS

JEAN GASPARD DEBURAU -----The lover of Camille.
-----MONTE BLUE

MARIE DUPLESSIS,
THE LADY OF THE CAMELLIAS-----The most famous demi mondaine
of Paris. Her attraction should
be more romantic than sensual;
in dress she should be more
picturesque than fashionable.
She has the quality of mystery,
the gift of silence. She is
of course a lady of great
luxury and great chic. The
impression to strive for in
her manner, her person, her
appointments, is Distinction.

-----MARIE PREVOST

ROBILLARD-----Comedian and comrade
-----WILLARD LOUIS

CHARLES DEBURAU-----At the age of ten.

CHARLES DEBURAU-----At the age of seventeen.

MADAME DEBURAU-----Pretty enough but of a rather
slovenly plumpness.

CAST OF CHARACTERS (Cont.)

ARMAND DUVAL-----This is a striking and somewhat empty attractiveness, an affair of impeccable grooming and finished manners. He is the gentleman born - and Deburau sprang from the sawdust ring. That quality alone would explain his victory with the Lady.

MADAME RABOUIN-----The worldly friend of the Lady of the Camellias. A hag whose face shows the ravages of a lurid past.

A CHARWOMAN-----of the Theatre, Deburau's pathetic admirer.

THE UNKNOWN LADY-----at the Theatre. Pretty, expensive looking, but a little too obvious, hence ineffectual.

MADAME RABARD-----leading lady to Deburau, striking type, of a rather smart vulgarity-very Parisian.

BERTRAND-----DIRECTOR of the Theatre, avaricious, wizened, cruel.

JUSTINE-----The suggested romance of the younger Deburau, a gay and youthful Pierrette.

CAST OF CHARACTERS (Cont)

MAID-----to the Lady of the Camellias.

A DOCTOR

A PRIEST

GENDARMES

THE BARKER OF THE THEATRE

FLUNKIES

USHERS

SERVANTS

INNKEEPER AND HIS WIFE

PERSONNEL OF THE THEATRE - Players - Scene Shifters - Prompters -

Musicians in costumes playing ancient
instruments of music for Deburan's act -
2 audiences, various types.

- 4 -

DEBURAU

THE LOWER OF CAMILLE.

Scenario

By

DOROTHY FARNUM

FADE IN

TITLE 1

THE ROMANCE WE NEVER FOUND -
THE ACHIEVEMENT WE SOMEHOW
MISSED - THE ADVENTURE WE
DREAMED OF BUT NEVER DARED TO
KNOW - ALL THESE ARE WAITING ---

Scene 1

A MAGNIFICENT CURTAIN - colored and beautifully
lighted, from the footlights below. An Orchestra
Leader with baton upraised -- curtain parts.

SUPERIMPOSE SECOND TITLE
OVER SCENE 2.

TITLE 2

IN THE THEATRE!

SLOW FADE REVEALING SCENE
IN MORE DETAIL

Scene 2

A mass of colored gauze, swaying mysteriously---
Suggestions of moving shapes, a dripping tree, all
in silhouette.

SLOW FADE OUT AND INTO

TITLE 3

PARIS IS AS FULL OF PADS AS
A GREAT COQUETTE, AND HER
LATEST AFFECTATION IS THE
THEATRE DEBURAU.

FADE OUT AND INTO

Scene 3

VERY LONG SHOT - EXT. SPRING NIGHT. THE THEATRE DEBURAU, PARIS.

This theatre has been built as the title describes, in the mode of yesterday. It is, in fact, a somewhat idealized reproduction of the old Theatre Funambules in which the original Deburau once played. All attendants and flunkies wear the livery of the period of the Theatre Funambules----only the audience is modern,----very modern, indeed!

In the opening shot the theatre is in the b.g., brought into high relief by strong spotlights. In the dim f.g. sleek black automobiles of foreign make, Paris taxicabs, etc., are drawing up to the entrance.

TITLE 4

QUAINT AS AN OLD PRINT, IT
KEEPS ALL THE CHARM OF THE
PAST. TRES CHIC! TRES AMUSANT!
PARIS ADORES IT!

Scene 4

MED. SHOT AT THE CURB. UNKNOWN LADY. ROUE. DOOR MAN.
ET AL.

The door of a smart French car is opened by a flunky in the costume and the stately, studied manner of the past. She whom we will call the Unknown Lady descends languidly. Her escort, a Roue, follows obediently. The Lady is very tall, stately and expensive looking. The Roue is short and tired and browbeaten.

In order to show other details of the theatre, we will follow the progress of these two:

Scene 5

MED. SHOT. ENTRANCE OF THEATRE. UNKNOWN LADY. ROUE.
BARKER.

The Unknown Lady and her escort pass the Barker who stands near the quaint bill poster and shouts the evening's dramatic menu.

Scene 6

MED. CLOSE UP. UNKNOWN LADY AND ESCORT.

The Unknown Lady, very, very chic, very affected in her pose, very amusingly photographed---pauses and listens to the Barker.

Scene 7

MED. SHOT. THE BARKER

He stands near the bill poster, shouting; "Par ici, Messieurs et Mesdames!"

Scene 8

THE BILL POSTER.
The sign reads:

Engagement Extraordinaire

Ge Seir

DEBURAU.

As the Barker comes nearer the sign, pointing to it as he shouts - the camera follows him and we see the name of Debureau more clearly

TITLE 4B

THE HIGHEST WORLD OF PARIS
FLOCKED TO SEE DEBURAU ---
AND THE LOWEST ---

Scene 9

EXT. OF STREET. NIGHT. MED. SHOT.
A man in striking silhouette pops out of the sewer. glances toward the theatre glittering in the b.g. and beckons a companion to hurry.

CUT TO

Scene 10

SEWER BELOW STREET LEVEL.
A man climbs out of sewer, just a shot to afford a glimpse of underground Paris, a faint light burning to etch out the murky details.

CUT TO

Scene 11

VERY LONG SHOT. EXT. STREET. NIGHT.
These two figures strongly silhouetted against the flaring theatre lights, turn and walk toward it.

QUICK FADE TO -

Scene 12

INT. THEATRE. GUESTAGE BOX. (Camera shooting from behind box, takes in the dramatic spectacle of the auditorium.) The Unknown Lady and her Escort enter and are seated. The Lady poses, the Escort slouches in his chair.

Scene 13

UNKNOWN LADY AND ESCORT FROM OPPOSITE ANGLES.

The Lady opens her program (she is in f.g. and her Escort in b.g.) The Escort settles himself for slumber:

INSERT C.U. PROGRAM - the Lady turns the leaves and we run for a few feet a critic of the art of Debureau.

"Dans Debureau on trouve mille artistes en un. Il dit mille choses sans paroles ---"

(Fade into the English -)
In Debureau we find a thousand artists in one. He says a thousand things without speaking.

The Lady reads with faintly growing interest her program

CUT TO

Scene 14

GALLERIES.

Calleriottes filing in - business ad lib. As gradually the lights become dimmer -

CUT TO

Scene 15

MED. SHOT. THE PIT - OTHER PART OF AUDITORIUM.

General movement of audience settling itself in f.g. The emphasis in this shot is placed on figures in the b.g. Flunkies with old-fashioned snuffers, dim the last candles.

CUT TO

Scene 16

CLOSE TO STAGE

Two Boulevardiers are sitting near the footlights (which are shaded candles or old fashioned kerosene lamps) show the rising of the curtain. Just the fringe and the light on the dim faces of the two Boulevardiers. A pair of legs dance across the scene - then -

QUICK FADE INTO

Scene 17

MED. LONG SHOT. RISING OF THE CURTAIN. SHOWING STAGE AND ITS SETTING. The proscenium is masked interestingly. A crowd of people all wearing masks are grouped expectantly towards the b.g. in such a way as to seem to be waiting for the entrance of Pierrot who comes through the crowd in a cart and is acclaimed by the

SCENE 17 CONTINUED.

mob and audience at the same time - as in Pagliacci
He does not enter in this shot however, it is very
brief, hardly more than a flash.

CUT TO -

Scene 18

MED. CLOSE SHOT. BOX OF THE UNKNOWN LADY - UNKNOWN
LADY AND HER ESCORT.
Electrified she touches her Escort with her opera
glasses and speaks:

TITLE 5 "VOILA DEBURAU!"

She puts up her glasses to look.

Scene 19

GALLERY
All in excitement, someone makes a megaphone of his
two hands and shouts

TITLE 6 "HOLA DEBURAU!"

Scene 20

THE PIT - EXCITEMENT IN CRESCENDO.
A waiter at a table, serving vermouth, looks towards
the stage, Patrons clapping and shouting "Deburau"
Carry the scene without title.

Scene 21

STAGE - DEBURAU AND OTHERS.
Pierrot riding in cart comes triumphantly thru towards
the footlight. Those on the stage shout but his arms
are extended towards the shouting public (off scene)
as he comes to the footlights.

Scene 22

CLOSE UP - DEBURAU STANDING IN CART - STAGE.
Pierrot is standing in cart, acknowledges the applause
A gay, fixed smile on his lips. His eyes are tired
and wise and sad.

CUT IN WITH

TITLE 7 DEBURAU -
-----MONTE BLUE.

Scene 23

WINGS. CHARLES DEBURAU AND OTHERS.

Deburau's son, Charles, watches. He claps his hands excitedly, applauding his father's entrance. One of the actors silences him.

Scene 24

CLOSE SHOT. UNKNOWN LADY'S BOX. UNKNOWN LADY.

The Unknown Lady applauds excitedly, she watches Deburau thru narrowed eyes as if wondering -

TITLE 8

PIERROT IS IN LOVE WITH A
LADY ABOVE HIS STATION!

(NOTE: Decorative letters, different from the other titles)

Scene 25

STAGE. FULL SHOT

Pierrot is entertaining a small group of people in the street. His head is thrust grotesquely thru a paper hoop, but his mind is not on his performance because - A very gay Lady, a duchess at least, (Flighty Mask with lips pursed as of for a kiss) and wearing a single rose in her bodice, is being helped from her sedan chair by a Gallant (Insincere Mask) handsome but with a rather pleasant smile. The sedan chair has been carried by two Flunkies (snob masks) who now stand stiffly in attendance. The movements of the people save Deburau, should be stylised. They are automations. Deburau alone, is alive and can feel. Deburau pauses in his play to watch the Lady of the Sedan.

Scene 26

AN UPPER BOX. MARIE DUPLESSIS. THE LADY OF THE CAMELLIAS

Marie Duplessis wearing a bouquet of camellias, is seating herself in the box. An attendant in the b.g. arranges her cloaks. The Lady's attention is fixed on the stage.

CUT IN WITH

TITLE 9

MARIE DUPLESSIS - THE MOST
LOVED LADY IN PARIS.

-----MARIE PREVOST.

Scene 27

THE PIT - A ROUE.

A Roue lifts his glasses gloatingly. He nudges his neighbor suggestively, he rises as if to attract the Lady's attention. (Take care no one is back of him)

Scene 28

CLOSE UP THE LADY OF THE CAMELLIAS.

As if attracted by the movements of the man in the audience below her, she turns her head restlessly in his direction. She bows rather coldly.

Scene 29

MED. LONG SHOT - THE ROUE IN F.G. THE LADY OF THE CAMELLIAS IN BOX ABOVE.

The Roue still smiling, kisses the back of his hand because he cannot take her hand and kiss it. Her head turns again restlessly towards the stage. The Roue is seated with a wise look toward his companion.

Scene 30

MED. CLOSE SHOT. AN HONEST WOMAN - THE ROUE.

An Honest Woman (Obviously so) seated next to the Roue, looks at him contemptuously, then sneeringly towards the box, gossips, "There's Marie Duplessis."

Scene 31

CLOSE UP BOX. THE LADY OF THE CAMELLIAS.

The Lady looks towards the stage, profoundly interested. We shall show the Lady directly before the pantomime and directly after, without other cuts to the audience. Her presence is a setting for the pantomime. Deburau is playing to her, tho he does not know it.

Scene 32

STAGE. CLOSE UP DEURAU WITH STREET GROUP.

Pierrot is looking with infinite longing toward the Coquette, his face framed by the paper hoop - someone pokes him to go on with the play. He tries to take his attention from the Lady.

CUT TO

Scene 33

CLOSE SHOT - AT SHRINE ON THE STAGE

The Gallant dips his fingers in holy water and presents them to the Lady with a courtly bow. She thanks him with a flighty motion. Makes the sign of the cross and bows before the shrine as if she were coquetting with the Deity.

Scene 34

CLOSE UP - DEURAU.

The grimace of the Clown changes to the expression of the lover, he sighs tenderly, he believes in her religious devotion. He silences those who tell him to go on, he takes the loop from around his head, he will be a Clown no more.

Scene 35

FULL SHOT. STAGE. DEBURAU (Cue for blue lighting)
Pierrot is standing with the hoop in his hand, looks toward the Lady who is being helped in the sedan chair by the Gallant.

Scene 36

CLOSE SHOT - SEDAN CHAIR. COQUETTE AND GALLANT.
MINUET MUSIC.

The gay Coquette smirks at the Gallant before she enters the Sedan Chair and raps therose from her bodice. She enters the chair, gives her hand to the Gallant thru the window. The Flunkies lift the sedan chair and start carrying it towards b.g.

Scene 37

STAGE. FULL SHOT. DEBURAU (FROM OVER FOOTLIGHTS?)
Pierrot keeps his eyes fixed tensely on the disappearing chair. His followers pluck his sleeve as they beg him to play. He waves them away, they disappear with shrugs. He walks towards the rose (Slow Tempo.)

Scene 38

CLOSER SHOT - DEBURAU.

He kneels and lifts the rose from the ground. He comes nearer the camera. Pierro comes towards the footlights and stands with the rose in his hand. Perhaps the Conductor in silhouette in scene, making music fervidly.

(In the event of not using the final part of the mask scene, this scene can be used as a FADE OUT.)

Deburau holds the rose and looks at it with an expression of longing. The rose is not for him; an expression of infinite suffering on his face, then the tears. His hands bleed from the thorns of the rose. It is best for him to forget. Sadly he pulls the petals from the rose and throws them over his head; he sinks beneath the rain of petals, covers his face with his hands and sobs. Then he extends his two hands and raises his head tragically as the curtain falls. A pause after the fall of the curtain. Then Deburau comes out to take his call.

OR

ALTERNATE SCENE if the second half of the pantomime is to be played:

Scene 39

CLOSE SHOT - DEBURAU HOLDING THE ROSES.

Pierrot is a prey to bitter thoughts, cursing his gods, his fortune and his fate. Back of him strolls a soldier, carrying an old sword. Heedless of Pierrot's woe, Pierrot looks after him.

Scene 40

MED. SHOT. SOLDIER AND OLD CLOTHES MAN. DEBURAU

Robillard wears a sinister mask in contrast to his jolly, off-stage face. He carries a sack out of which protrudes a gay striped stuff. Deburau comes near. The Old Clothes Man and the Soldier meet. The Soldier saluting stiffly, offers his sword for sale, the Old Clothes Man fingers the sword contemptuously and offers a mean sum. Deburau retreats into the b.g. to give emphasis to the other players. The Old Clothes Man stands with his hands poised in a Shylock gesture, while the Soldier jerks the sword back (One mechanical jerk) quickly with the movement of a mechanical toy. The Old Clothes Man makes another offer. The Soldier jerks his head, the Old Clothes Man puts his hand up.

OPTIONAL SHOTS OF AUDIENCE AD. LIB.

Scene 41

MED. LONG SHOT. SOLDIER, OLD CLOTHES MAN. DEBURAU.

While the money changes hand in b.g. Deburau holding his rose to his heart goes towards the Old Clothes Man. The Soldier turns and exits and the Old Clothes Man thrusts the sword under his arm so that the hilt is toward Pierrot. Then the Old Clothes Man slowly, mechanically, but in very vivid pantomime ~~begins~~ begins counting his money. Pierrot stands, watching tragically.

Scene 42

CLOSE UP DEBURAU.

He fingers the sack, his eyes shining covetously. He takes out a broadened coat and a pair of striped trousers. If only he had those. He looks at ~~at~~ the rose in his hand. Perhaps with fine clothes he would win the Lady of his heart.

Scene 43

X-SCENE CLOSE UP - OLD CLOTHES MAN.

He pulls his purse strings. He turns. He starts. He has seen Pierrot.

Scene 44

MED. CLOSE SHOT. OLD CLOTHES MAN - DEBURAU.

The Old Clothes Man gives Debureau an ugly knock. Pierrot steps aside tragically. The Old Clothes Man turns his back and starts to stuff his money in his pouch. The sword's innocent brass hilt is there to Pierrot's very hand, and he seizes it. He means nothing but a little mischief at first. But its treacherous glitter tempts him; his mind is weakened and distracted. Suddenly and how easily - the sword is run thru the back of the Old Clothes Man.

CUT TO

Scene 45

CLOSE UP DEBURAU.

He recoils, he turns away. He brings himself to look again. How easy it was! But then there is the rose.

Scene 46

CLOSE SHOT. CHARLES IN WINGS.
Wide-eyed, spell-bound.

Scene 47

MED. SHOT. DEBURAU.

Pierrot is quite unconcerned. He takes from the pack the smartest clothes he can find. He holds the rose above his head, he kisses it, he is to have his romance. Nothing else matters.

Scene 48

MED. CLOSE UP. VIOLINIST.

Picking the strings of his violin with stealthy rhythm.

Scene 49

STAGE. DEBURAU.

Pierrot throws his victims' hat into the cellar where he has evidently hidden the body. Then he ~~slams~~ closes the grating of the cellar. He holds the rose between his teeth. Safe from discovery he picks up his clothes and starts away.

Scene 50

CLOSE UP . VIOLINIST.

He twangs the strings harshly.

Scene 51

STAGE. GHOST. DEBURAU.

The ghost arises, the sword hilt still sticking in the bosom. The fear and tragedy and terror of Pierrot's whitened face. He snatches a stick from a pile nearby and goes toward the ghost prepared for a terrible

CONTINUED.

Scene 51

CONTINUED.

Fight. He knocks at the ghost with a stick. It disappears weirdly. Terror stricken, he piles all the logs on top of the cellar. He tries to feel triumphant, he turns away, this time less confidently. The ghost rises weirdly again. Pierrot drops his armful of clothes. He backs away from the ghost (Hand;e Camera so that Pierrot is alone in the shot) He is terror stricken, remorseful, defeated, heart-broken. He can never be free again.

Scene 52

BOX LADY OF THE CAMELLIAS - CLOSE SHOT.
The Lady is watching, spell bound.

Scene 53

STAGE. DEBURAU.

Pierrot's last gesture is an elegy of love. The rose is not for him. He tears the petals from the stem, tosses them above his head and sinks to the stage as they fall about him. The curtain falls. A pause. A spotlight is focussed. Then Deburau appears; he takes the curtain calls.

Scene 54

VERY LONG SHOT. DEBURAU.

Deburau stands in the spotlight. The audience gives him an ovation. Some of them pelt him with flowers.

Scene 55

CLOSE SHOT. BOX OF THE LADY.

The Lady does not applaud. She simply sits in silence watching Deburau spell bound.

Scene 56

CLOSE SHOT DEBURAU.

Acknowledging the applause. Flowers fall about him he is on the crest of the wave. Happy tears come to his eyes.

Scene 57

WINGS.

Action in f.g. Deburau still on the stage acknowledging the applause. In b.g. if possible, include the box of Marie Duplessis, her beauty shining star-like from her box. The actors have removed their masks. Robillard alone is not present. Deburau comes smiling from the stage.

Scene 58

WINGS OF STAGE.

Deburau enters excited after his ovation. The other actors are envious of his success and try to be indifferent to him. Every one pretends to be intent upon some business of his own, so that Deburau stands quite alone. Then Robillard enters to him, still wearing his mask. Robillard slaps him on the back congratulating him.

Scene 59

MED. CLOSE UP..DEBURAU & ROBILLARD.

In the midst of the business of congratulation, Robillard starts to remove his mask, as he does so -

CUT IN WITH -

TITLE 10

ROBILLARD -

-----WILLARD LOUIS.

Robillard tells Deburau "You played magnificently" Deburau looks sadly towards his fellow players "They don't think so" he says. Robillard looks contemptuously towards them "Don't let that worry you" he tells him. Both exit from the shot towards Charles.

Scene 60

MED. SHOT. DEBURAU, ROBILLARD & CHARLES.

Charles is playing with the "props" of his father's act when Deburau and Robillard enter. As they watch him, he imitates his father's business of sticking his head thru the hoop. When it is over, Deburau applauds his son, he is to him the one thing which so far has given him satisfaction, therefore he is comforted as he speaks to him:

TITLE 11

"DID I PLAY WELL
TO-NIGHT, SON?"

-----CHARLES DEBURAU

An enraptured expression comes over the face of the child. He tells his father reverently, how wonderful was his performance. Robillard again answers in congratulations: "Play well? You were magnificent" the sincerity of these two makes Deburau happy.

FADE OUT AND INTO-

Scene 61

VERY LONG SHOT FROM BACK OF HOUSE TOWARDS
THE AUDITORIUM AND STAGE.

This is the hour when the actors come out to take refreshments and to gossip. The entrance from the stage is affected either by means of steps leading down directly from the stage, or by a little door leading from the wings. Robillard, Mme Rebard and others enter the shot. Take their seats at different tables and order vermouth, ect.,

The Charwoman is at work. All this activity is seen in the b.g. as thru the frame of a box where the Unknown Lady is talking to Bertrand.

Scene 62

CLOSER SHOT - BERTRAND AND UNKNOWN LADY.
The Unknown Lady tells Bertrand:

TITLE 12 "I WANT A WORD WITH DEBURAU."

She gives Bertrand a bill. At first he is inclined to be insulted, for after all, he is the impresario himself, but - money is money. He pockets the money and turns away.

Scene 63

MED. LONG SHOT . AT DOOR. DEBURAU, CHARLES AND
ROBILLARD.

Deburau in street dress and carrying a bouquet of roses, enters from behind the stage. His fellow players ignore him as usual, all but Robillard who calls to him to come to his table. Charles goes toward Robillard and sits on his lap as Bertrand enters the shot and attracts Deburau's attention.

Scene 64

MED CLOSE SHOT. DEBURAU AND BERTRAND.

Bertrand points slyly towards the Unknown Lady and says "She's waiting for you" adding:

TITLE 13 "SHE BROUGHT YOU THE
ROSES, YOU'LL SEE."

Deburau looks, he hesitates, is bored. Bertrand pushes him towards the Lady.

Scene 65

SHOT OF FELLOW PLAYERS.

Looking sarcastically towards Deburau and his Unknown Lady.

Scene 66

BACK STAGE. MED. SHOT.

The Unknown Lady waits. Deburau enters the shot carrying the roses. He bows to her courteously and asks:

TITLE 14 "MADAME, ARE YOU WAITING
TO SEE ME?"

The Lady nods and replies:

TITLE 15 "RATHER TO HEAR YOU SPEAK.
IT'S UNCANNY TO HAVE SO MUCH
SAID TO ONE IN SILENCE."

Scene 67

DEBURAU AND THE UNKNOWN LADY. MED. CLOSE UP.

Deburau bows his thanks to the Lady. She looks at him with unmistakable invitation and says:

TITLE 16 "SO IF I SAW YOU CLOSE I THOUGHT -
FORGIVE ME - IT MIGHT BREAK THE
SPELL, ---"

Deburau is embarrassed. The Lady continues enticingly

TITLE 17 "--- OR IF YOU WOVE ANOTHER ONE -
WELL ---?"

Scene 68

MED. SHOT. UNKNOWN LADY AND DEBURAU.

The Lady extends her hands in a little gesture of surrender, and waits for a reply. But Deburau does not make one. He simply gulps in an embarrassed manner then glances uneasily towards the others. The Lady follows his glance and sees -

Scene 69

MED. SHOT - GROUP.

The players looking towards Deburau and the Lady, laughing at them. Mme Rebard puffs a cigarette insolently, she is jealous. Robillard who is fond of Deburau's wife, looks rather disapproving.

Scene 70

MED. CLOSE UP. DEBURAU AND UNKNOWN LADY.
"Your friends are listening, I fear" the Lady warns him - adding -

TITLE 18 "SUPPOSE WE WENT TO A PLACE A
LITTLE LESS CROWDED - EMPTY?"

Deburau stammers "Yes, of course" that would be splendid" he begins to feel in his pocket. The Lady watches him, puzzled. He is embarrassed and searches feverishly, finally he takes out his wife's picture looks at it with relief, then hands it to the Lady explaining:

TITLE 19 "A MINIATURE I ALWAYS CARRY,
MY WIFE. PRETTY IS N'T SHE?"

The Lady replies snappily "Very" - Deburau goes on innocently

TITLE 20 "MOST WOMEN THINK SO, OF COURSE
THE DRESS IS A LITTLE OLD-FASHI-
ONED. THE PICTURE WAS TAKEN A
LONG TIME AGO."

Scene 71

CLOSE UP - DEBURAU OR THE LADY HOLDING THE MINIATURE.
The scene may or may not be used.

INSERT CLOSE UP - OF MINIATURE of Madame Deburau
A very flattering portrait taken
when she was years younger.

Scene 72

MED. LONG SHOT - DEBURAU AND THE UNKNOWN LADY.
The Lady bids Deburau good night and starts going up the steps. He calls her, she turns. Indicating the bouquet, Deburau speaks:

TITLE 21 "MAY I GIVE MY WIFE
THESE ROSES FROM YOU?"

Scene 73

CLOSER SHOT. OR ALTERNATIVE CLOSE UP - THE UNKNOWN LADY AND DEBURAU.

The Lady asks "What roses?"
"Did n't you send these?" Deburau replies
The Lady answers "Certainly not"
Deburau, embarrassed explains:

TITLE 22 "MY MANAGER THOUGHT YOU SENT THEM,
NOT I, BUT I SUPPOSE HE WAS MISTAKEN."

The Lady icily replies :

SCENE 73

CONTINUED.

TITLE 22A - "WE ALL MAKE MISTAKES."

She goes swiftly before Debureau can see her to the door. He stands looking after her, extending the roses "How absurd!" he exclaims. He has more feeling for the miniature in the presence of others than he seems to have when he is alone, he glances at it indifferently Robillard enters, looks after the Lady, asks rather sarcastically:

TITLE 23 WHAT! YOU LET HER GO?"

Scene 74

MED. CLOSE UP. DEBUREAU AND ROBILLARD.
Debureau replies dreamily:

TITLE 24 "WELL SHE WAS N'T THE ONE - THERE'S ALWAYS JUST ONE YOU KNOW!"

Debureau registers the above title. Robillard indicating the miniature in Debureau's hand asks him "Is n't she Madame Debureau?" "the one you speak off?" Debureau sighs and replies "You my friend, you know very well she is not" He puts the miniature in his pocket with a shrug, turns and walks away from Robillard.

Scene 75

MED. SHOT - MME REBARD AND DEBUREAU.

She flicks the ash from her cigarette rather meditatively Debureau enters shot she who disdained him in the play now hails him. When he has come close to her, very unwillingly, she tells him to come closer.

Scene 76

MED. CLOSE SHOT - OF THE TWO.

She puts her lips invitingly close to his ear and speaks;

TITLE 25 "COME OUT TO SUPPER - JUST US TWO!"

Debureau in astonishment says "Us two?" he begins instinctively to feel in his pocket. Mme Rebard sees and understands, she exclaims impatiently:

TITLE 26 "I KNEW IT! OUT COMES HIS WIFE'S PICTURE AGAIN.--- GOOD NIGHT."

Mme Rebard turns away with a malicious shrug of her shoulders. Debureau begs her not to be offended, she turns to him with an angry laugh. Debureau is embarrassed. Anxious to make amends he thanks her for the roses. She exaggerates her surprise. Debureau uncomfortable, asks "Did n't you sned them?"

Scene 77

MED. SHOT. MME REBARD - DEBURAU - CHARWOMAN.
Mme Rebard not deigning to answer, first rises languidly, haughtily. Debureau, discomfited, well-meaning, Mme Rebard laughs at him and replies "Not I, good night."
As she turns to exit, the Charwoman enters b.g. ready to clear the table one which Mme Rebard has been taking her liquor. After Mme Rebard exits, Debureau lays the roses on the table. The Charwoman looks at them pathetically, then towards Debureau in the manner of a wounded soul. Debureau of course, ignores her, and exits.

Scene 78

CLOSE SHOT - CHARWOMAN.
She mops the table around the roses. She reaches out to touch them, but cannot bring herself to touch the roses, they are sacred. She sighs and looks towards Debureau in a loverlorn manner.

Scene 79

DEBURAU AND CHARLES
He kneels before his son to fix his tie or to put on his hat, all of his interest and affection are centered here. He kisses his son on both cheeks in the French fashion as he nods.

Scene 80

STAGE DOOR. MARIE DUPLESSIS AND BERTRAND.
(Musical theme Liszt's "Liebestraum")
Enter Marie Duplessis! She stands beneath the pool of light at the murky stage door. Bertrand enters to Marie. He recognizes her and is very much impressed. She tells him she wants to see Debureau, Bertrand bows profoundly and exits.

Scene 81

MED. SHOT - DEBURAU - CHARLES - AND BERTRAND.
Debureau has now risen to his feet and is arranging Charles' hat with great affection. Bertrand comes in to tell him about the new Lady. Debureau holds his son's hand thru-out the scene, in fact, until he has looked at the Lady. Bertrand tells him "Debureau, a Lady, she's the right sort and wants a word with you" Debureau begins to fish for his miniature, Bertrand speaks:

TITLE 27 "SHE'S A BEAUTY."

Debureau takes out the miniature case and replies

TITLE 27A "WHAT DO I CARE?"

Bertrand bids Debureau "Take a look"
Debureau looks and sees the Lady. He drops Charles' hand as he looks spell bound.

Scene 82

STAGE DOOR. CLOSE SHOT - LADY OF THE CAMELLIAS.
Marie Duplessis standing beneath the pool of light holding the camellias in her hand, looking gravely mysteriously, making no sign - and giving no look of invitation.

CUT TO -

Scene 83

SEE BACK STAGE OR AUDITORIUM - DEBURAU AND BERTRAND.
Deburau is truck dum, she is so charming. He puts the miniature back in his pocket. He speaks as in a trance

TITLE 28 "OH, BUT SHE'S --- "

He pauses as if to find a word. Bertrand asks curtly "She's, what?" Deburau finishes his title:

TITLE 29 "---ENTRANCING."

Scene 84

MED. LONG SHOT DEBURAU - MARIE DUPLESSIS - BERTRAND - CHARLES - ROBILLARD -
Deburau goes towards the Lady, ignoring Charles or else hands Charles over to Robillard telling him to take him home.

Scene 85

CLOSE SHOT ROBILLARD -
He holds his drink poised in mid-air, looking disgustedly from Deburau to the Lady, then swallows the drink to steady himself.

Scene 86

MED. CLOSE SHOT - ROBILLARD WITH CHARLES.
Robillard knows Deburau has met his fate. He understands only too well the look on his face. Charles makes a move to run after his father, but Robillard holds him back.

Scene 87

DEBURAU AND THE LADY OF THE CAMELLIAS.
He goes towards her slowly, reverently drinking in her beauty hungrily. Throughout the whole scene she does not speak, in contrast to the Other Lady - she only smiles - that slow, entrancing smile; he mounts the steps as she ascending to a throne. He takes her hand and kisses it. He offers her his arm. ~~They~~ They are going when -

Scene 88

BACK STAGE OR AUDITORIUM - ROBILLARD - CHARWOMAN.
Robillard picks up the roses from the table where Debureau has left them - around which place the charwoman is scrubbing, her eyes fixed wistfully on the roses.

Scene 89

ROBILLARD - DEBUREAU - THE LADY OF CAMELLIAS - & CHARWOMAN
Robillard gives the roses to Debureau who descends a little way down the steps to take them, imagining the Lady of the Camellias has sent them. Robillard exits. Debureau handles the roses this time with more interest than before. Addressing the Lady - "Your roses, am I right?" - The Lady still smiling points to the camellias she is wearing and says "These are my flowers" so Debureau regards the roses quizzically, this time despising them. He speaks to the Lady "People will do these things. One can't prevent them - but they might be of some use"

Scene 90

MED. SHOT. DEBUREAU - ROBILLARD - & CHARWOMAN
With careless generosity, Debureau holds out the roses to the Charwoman.

Scene 91

CLOSE SHOT - FLUNKY
Putting out kerosene lamps or candles in the theatre. He looks curiously towards Debureau. The object of this action is to have the theatre darken gradually so that the ensuing scenes will be played in mysterious light, and the last scene of the sequence will disappear into blackness.

Scene 92

MED. CLOSE SHOT - DEBUREAU & CHARWOMAN.
The Flunkey is putting out another light in b.g. if possible. Debureau offers the roses to the woman, she looks at them pathetically, asking sadly "For me?" Debureau nods and insists on presenting them to her with a bow - just as to any other Lady of fashion. He exits from shot and the Charwoman stands holding the flowers. She looks up tragically towards:

Scene 93

MED. SHOT - MARIE & DEBUREAU.
The regal Lady of the Camellias waits, white, mysterious aloof, and elegant. Debureau enters shot, solemnly gives the Lady his arm. They walk away together thru the door

Scene 94

MED. LONG SHOT - CHARWOMAN AND ROBILLARD.

In the b.g. the Flunkey who will put out the last candle. The Charwoman is crying over the roses. Robillard takes Charles by the hand, about to take him home. As he passes the Charwoman, he pauses, she speaks "He gave these back to me, Robillard" Robillard laughs at her and says:

TITLE 30

"I TOLD YOU HE WOULD NEVER GUESS
YOU SENT THEM."

FADE OUT on tableau in the manner of a stage curtain.

TITLE 31

PARIS IN SPRING! AND THE
FRAGRANCE OF FALLING CHEST-
NUT BLOSSOMS!

NIGHT SHOT - TRADITIONAL PARIS CHESTNUT TREES LINING
THE BOULEVARD.

The lights of the city on the other side of the Seine
twinkle in the b.g. The Chestnut Blossoms are falling,
and the path of the carriage is carpeted with white
flowers.

Deburau and the Lady are driving in an open Victoria
very smartly turned out, but keeping the flavor of the
old world even in the modern epoch. She has draped a
white shawl on the seat back of her in the fashion of
the Ladies of Spain.

Scene 96

CLOSER SHOT - BOTH.

Deburau sits next to the Lady holding her bouquet of
camellias. She leans her elbow on the cushion and looks
languidly out towards the river. She has conquered.
She is for the moment interested. The enchantment of
the night is upon Deburau. He looks up towards her
very shyly, then quickly down ~~to~~ to her bouquet as if
the emotion of even looking at her were too overwhelming
Overcome by the beauty of the night, Marie asks Deburau
to stop the carriage. She rises and drinks in the beauty
of the scene. Deburau rises and stands next to her.
The wind blows her hair against his cheek. A moment of
passion, then Marie, unable to bear more, gives the
signal to the cabby to drive on.

Scene 97

MED. SHOT - BOTH.

They pass thru Deburau's street. He looks up and sees-

Scene 98

TWO SILHOUETTES IN THE WINDOWS.
On one - a wash line with clothes hanging on it.
On the other - a frowny woman stirring a saucepan.

Scene 99

MED. CLOSE UP
Deburau shudders. He glances towards the Lady.
grateful to her for being so beautiful.

Scene 100

INT. DEBURAU'S APARTMENT.
Expensive enough, perhaps, but hideously untidy. Very French, and very bourgeois in its appointments; furnishings absolutely without taste. A door leading to the kitchen sink on one side of the apartment and to the bedroom on the other. Also a door opening to the hall. Empty wine bottles are thrown about. The remains of a dejeuner on the mantelpiece. Mme Deburau's corsets lying over a chair. Pictures of stage favorites; some of Deburau's books, open to denote constant usage. As the scene opens, Madame Deburau is setting the table for supper.

TITLE 32

MADAME DEBURAU -

Scene 101

CLOSER SHOT - MADAME DEBURAU.
The table cloth is wine-stained and has a great big hole in it. Mme Deburau covers the whole with a straw flask of Chianti. She goes on setting the table. Then she starts - she hears the bell -

Scene 102

CLOSE UP
Old fashioned bell ringing - the same which will ring at more dramatic moments, later on.

Scene 103

FULL SHOT - MME DEBURAU. LATER ROBILLARD & CHARLES.
Mme Deburau goes sulkily to the door, she expects her husband. One of Charles' toys is lying in her way, she kicks it aside in lady irritation. She admits Robillard he enters carrying Charles on his shoulder. When she sees him, her face brightens, she begins frizzing her hair. Robillard hands over Charles to her. She takes him without much tenderness; perhaps she lets him slump in her arms, uncomfortable. She asks Robillard "Where's Deburau?" Robillard very sheepishly explains:

TITLE 33

"HE WENT OUT WITH
A --- A CRITIC."

Scene 104

CLOSER SHOT - BOTH.

Robillard is so sheepish and clumsy that Mme Deburau's suspicions are aroused. Her eyes narrow with malice she shakes Charles in order to wake him so that she may pump him. She tells Robillard:

TITLE 34

"GO DISH UP THE SUPPER MY FRIEND."

Robillard's face expands into a broad grin. He exits toward the kitchen, Mme Deburau stands looking after him suspiciously. Charles relaxes sleepily against her shoulder. Again she shakes him, telling him to wake up. Then she exits towards the bedroom.

Scene 105

MED. SHOT - ROBILLARD.

Enter Robillard from the kitchen, grinning broadly and carrying a steaming rabbit stew. He stands a moment regarding it with great admiration, then he breaks off a piece of the crust with his fingers, surreptitiously.

Scene 106

FULL SHOT - MME DEBURAU & ROBILLARD.

She has now arrayed herself in a magnificent kimono, and looks quite presentable. But she stands a black figure of tragedy. Robillard still licking his fingers starts back, embarrassed, but Mme Deburau is not concerned with the rabbit stew; her mind is on her husband. She comes down toward Robillard, fixing an accusing glance on him. Robillard cringes before her, licking his fingers apologetically. Finally Mme Deburau explodes "Mon Dieu! Mon Dieu! you have deceived me!" Then in the midst of her tirade she speaks the following:

TITLE 35

"HE WENT AWAY WITH A WOMAN.
MY SON TOLD ME!"

Scene 107

CLOSE SHOT. MME DEBURAU.

Mme Debureau rants "Mon Dieu! Mon Dieu! He has ruined my life!" Then tragically, she flings herself down into the chair and buries her head in her arms.

Scene 108

CLOSE UP - ROBILLARD.

He looks down at her with very genuine, very real tenderness.

Scene 109

CLOSE UP - MME DEBURAU.

She is tempestuous and tearful. But her tears are of anger, not sorrow. She speaks:

TITLE 36

"HE GIVES HIS BEST TO HIS AUDIENCE, HIS WORST TO ME. AND NOW THIS! - WAIT TILL HE GETS HOME!"

Scene 110

MED. CLOSE SHOT * BOTH.

"Ah pauvre chérie" Robillard shakes his head sorrowfully. Then, he thinks of the stew and pushes it ~~stinks~~ towards Mme Debureau as if trying to induce her to eat some of it. The sight of it makes Mme Debureau weep still more "Only to think, Robillard" she sobs "that I spent my life making rabbit ~~stews~~ stews for him" Robillard goes around the table, lays his hand on her shoulder

Scene 111

MED. CLOSE UP - ROBILLARD & MME DEBURAU.

This is Robillard's romantic moment. In Willard Louis' best lovelorn manner he speaks:

TITLE 37

"WHAT MAN WOULD LEAVE A COOK LIKE MAMAME?"

While Robillard is patting her hand amorously, he keeps his eye on the steaming dish. Mme Debureau pats Robillard's hand appreciatively. "Robillard you great big funny one! At least you make me laugh. Sit down and eat!"

Scene 112

MED. CLOSE SHOT - BOTH.

Robillard drags his chair from the opposite side of the table so that it is very close to Mme Debureau. He begins dishing the steaming rabbit stew, making ~~junk~~ jokes which cause her to smile

FADE OUT AND INTO-

Scene 113

DRAWING ROOM OF MARIE DUELLESSIS.

A really distinctive set which should have the quality of Beau Brummel and the convincingness of the dressing room scene in the same play. It is the apartment of a Lady taste, authority, and means. I imagine that her taste would run to things with a flavor of the old world about them - a harpishord, a harp, perhaps; crystal girandole and all the dignified frivolities of the Empire period. It is moreover, the setting of one of the most beautiful romances ever conceived. Surely Mr Hartley will excel himself.

It is suggested that the first shot be veiled by a magnificent gauze curtain on which blossoming branches have been painted - something like an illustration in Max Reinhardt's Book of the Theatre. This gives a quality of fancy and mystery

DEBURAU AND THE LADY ON THE OTHER SIDE OF GAUZE.

They enter. The Lady slips her cloak down on a chair turns and looks questioningly at Debureau. He takes her in his arms and without a word, without a thought, he kisses her. Debureau draws back and speaks most reverent:

TITLE 38 "FORGIVE ME."

As he speaks the words "Forgive me" he is drawn again to the Lady by the sheer magnetism of passion - they kiss again.

Scene 114

MED. LONG SHOT.

Still kissing, finally the Lady draws away and is a little embarrassed. She comes toward a chair in the f.g. as if she were going to be seated. Debureau anticipating her wish, very tenderly, very reverently, arranges the cushions of her chair.

Scene 115

MED. SHOT - BOTH.

Once seated, the Lady indicates that Debureau is to sit down too, but he cannot bring himself to do so. He goes over to the piano.

Scene 116

CLOSE UP - DEBURAU

He stands and looks at her as if fighting the desire to crush her to him.

Scene 117

CLOSE UP THE LADY.

Yearning for his touch, she makes a movement for him to come near her

Scene 118

MED. SHOT - BOTH

He makes a few steps towards her then speaks:

TITLE 39

"NOW I KNOW WHY I WAS HURLED INTO THIS UNKIND WORLD. I WAS BORN TO LOVE YOU, DEAR."

Scene 118

CONTINUED.

The Lady is stirred and makes a move which seems to say "Come nearer" Debureau, all reverence, speaks:

TITLE 40 "MAY I COME NEARER?"

She nods, he approaches her, there is great tenderness between them. She looks into his eyes, he speaks:

TITLE 41 "OH PLEASE - DON'T LOOK UP TO ME."

Scene 119

MED. CLOSE SHOT - BOTH.

He sinks to his knees saying "Let me look up to you" Then he kisses the hem of her dress, next a ribbon in her frock. She is stirred by his emotion, love and passion in her face as well as his. He holds her hand as if he would like to kiss it, but it is too tender and precious. He tells her:

TITLE 42 "YOUR HANDS ARE LYRICAL"

He looks at her face and speaks:

TITLE 43 "YOUR FACE IS MUSIC."

She smiles, and he tells her:

TITLE 44 "YOUR SMILE A MELODY."

Scene 120

MED. SHOT - BOTH.

Unable to bear more, the Lady rises, Debureau rises with her. They stand cheek to cheek for a moment; then the Lady tears herself away and walk towards the piano. Debureau stands too timid at first to follow.

Scene 121

SHOT AT PIANO. LADY - LATER DEBUREAU.

She sits at the piano and plays vaguely, Debureau enters shot, standing back of her. He puts his hands out as if he had to fight the impulse to crush her. But she is too fragile even to be touched, so his hands are withdrawn a little, in a slight but eloquent gesture. The Lady, responding to the magnetism of those hands looks up as she plays. A little restless movement from Debureau which makes himself felt even though the Lady's back is turned. The Lady's hands crash down on the piano. He takes her by the shoulders, gently but insistently, and turns her about so they come face to face. He puts his arms about her and lifts her into them. Once he has seized her, he cannot bring himself to kiss her. He kisses instead, very tenderly, the camellia flower in her bosom.

Scene 121

CONTINUED.

She waits with head thrown back, inviting his kiss. Although Debureau anticipates the happiness of the next moment, he wishes to prolong this one. He does not kiss her. Meanwhile, her head, thrown back, sinks lower and lower, as if she were fainting in his arms. Then she pulls herself away as if struggling with herself.

Scene 122

MED. SHOT - BOTH.

The lady walks unsteadily toward a chair and sinks on the arm of it. Debureau follows her and flings himself into the chair so that he will still look up to her. He pleads:

TITLE 45

"ROMANCE IS THE VERY STUFF OF LIFE.
WE SHOULD SEIZE IT QUICKLY. IT
PASSES SOON ENOUGH."

Scene 123

MED. CLOSE SHOT - BOTH.

The lady is held by his words and nods as in a trance. He asks her next "You love me?" she nods, she bends her lips as if about to kiss him, but before the kiss she asks him:

TITLE 46

"DON'T YOU WANT TO KNOW MY NAME?"

In reply, Debureau tells her:

TITLE 47

"I HAVE ALREADY GIVEN YOU A NAME."

She is intrigued and she asks "What name?" he tells her:

TITLE 48

"MY LADY OF THE CAMELLAS."

She asks him why and he goes on to say:

TITLE 49

"BECAUSE I SHALL ALWAYS SEE YOU AS I SAW
YOU FIRST WHEN STANDING BENEATH THE POOL
OF LIGHT WITH THAT FLOWER IN YOUR HAND."

She is caught by the spell of Debureau's fancy. She bends her lips to him. He kisses her, first reverently then more intensely.

FADE OUT.

TITLE 50

TIME HAD LET SLIP ITS LITTLE
PERFECT HOUR. THEY TOOK IT,
FOR IT WOULD NOT COME AGAIN.

FADE OUT AND INTO

Scene 124

APARTMENT OF MARIE DUPLESSIS. HALLWAY

A very pert little French maid is discovered
arranging a table full of presents, both magnificent
and amusing. These presents have been neglected
by Marie Duplessis. The maid looks at them
enviously. Then she glances toward the drawing
room in a puzzled manner. How could anyone choose
to be a fool when they might be enjoying such
presents? She hears the door bell ring, and exits.

Scene 125

MED. CLOSE SHOT. HALL

Maid enters shop and half opens the door. Madame
Rabouin trying to force her way through. She is
a menacing figure -- a snake in paradise.
Eventually she does succeed in entering. Maid
tells her impatiently -

TITLE 51

"BUT MADEMOISELLE IS NOT RECEIVING
THESE DAYS."

Madame Rabouin looks toward the drawing room with
malice as she speaks title -

TITLE 52

"WHE'LL NEED MOTHER RABOUIN ONE
OF THESE DAYS."

Madame Rabouin

The maid shrugs, then opens the door inviting Madame
Rabouin to leave. Madame Rabouin glares at her, then
speaks with finality.

TITLE 53

"I'LL WAIT!"

Madame Rabouin settles herself in the hall. The
maid looks at her, annoyed.

CUT TO

Scene 126

MARIE DUPLESSIS' DRAWING ROOM

Deburau and Marie are seated together in an intimate and affectionate posture. Marie is wearing a lovely teagown. Deburau is kissing her fingers, one by one. Then he singles apart from all the others the third finger of her left hand. It makes him think of a happy possibility. He asks her -

TITLE 54

"IF I WERE FREE WOULD YOU
MARRY ME?"

The Lady is bewildered. "Marry you?" she exclaims in surprise. "Why I never thought of anything like that --" Deburau kisses her lips to silence her. Then he explains his action.

TITLE 55

"STOP! IF I LET YOU BEGIN TO
SPEAK YOU'LL SAY 'NO'. NOW I
CAN'T ASK YOU---REMEMBER I
CAN'T -- "

He goes on to say most tensely -

TITLE 56

"SO NOD YOUR HEAD, THEN YOU'LL
NOT HAVE SAID 'YES' - AND I'LL
NOT HAVE HAD THE PAIN OF HEARING
YOU SAY 'NO'!"

The Lady to humor him nods her head. Deburau lends himself to the rapture of the moment. He tells her - "To have and to hold you all my life long --- that's what I want -- that's what I want." By this time, Marie is beginning to be bored. Perhaps it is because she is worried and preoccupied, so she is absentminded and nervous as she strokes his head, seeming to be annoyed by his love-making.

Scene 127

MED. CLOSE SHOT. HALL

Madame Rabouin is becoming impatient. She looks about her to see that no-one is noticing and then tiptoes stealthily to the curtain where she may listen to Marie and Deburau. Thus, in the midst of their love scene, we have the sense of menace and of mystery. As she listens,

CUT TO

Scene 128

MED. CLOSE SHOT. HALL

Deburau has now arisen and is standing looking down at Marie with sadness in his face. He tells her -

TITLE 57

"I MUST GO HOME. YOU SEE, THERE'S THE BOY --- HE MISSES ME SO!"

Scene 129

He looks away from Marie as he speaks, ~~his hands~~ clenched with pain, and on his face is an expression of sadness for his renunciation.

Scene 130

CLOSE UP. MARIE

She smiles to herself. She is not sorry to have an excuse to be rid of the lover who takes all and can give nothing but love in return. She asks him quizzically -

TITLE 58

"SOMEONE ELSE YOU ADORE?"

Scene 131

MED. SHOT

There is a little laughing reproach in Marie's manner, which hurts Deburau. He comes to her side quickly, begging her to understand. "You would adore him too," he tells her, and he fishes in his pocket for the miniature. He brings two out, and one is the familiar miniature of his wife. This he puts away hastily. Marie turns away to conceal a smile. Deburau hands her the miniature of the son. She examines it and then speaks -

TITLE 59

"VERY LIKE YOU".

Scene 132

MED. CLOSE UP. BOTH

Deburau is made happy by Marie's faint praise of his son. He looks at the photograph over her shoulder, smiling as he speaks - "He is like me. He has my way with his hands, and my voice."

CUT TO

Scene 133

CLOSE SHOT. HALL

Madame Rabouin is listening - has heard enough. This sort of an affair can not last long. She decides it is time for her to break in on Marie so she exits to drawing room.

Scene 134

FULL SHOT. DRAWING ROOM

Marie and Deburau are still discussing the miniature. Madame Rabouin enters and the lovers start apart in surprise. Madame Rabouin goes straight to Marie, talking to cover her intrusion. Deburau merely steps aside, hurt and annoyed, almost sensing a danger in the old woman's presence. Marie presents Madame Rabouin to Deburau, saying -

TITLE 60

"Let's HAVE MADAME RABOUIN TELL YOUR FORTUNE."

Madame Rabouin goes eagerly to Deburau. He tries to excuse himself but she seizes his hand and holds it fast.

Scene 135

MED. CLOSE UP. DEBURAU AND MADAME RABOUIN

Madame Rabouin peers into Deburau's palm, starts back and exclaims - in a terrified manner "Oh!" Deburau is not only annoyed but is troubled by a sense of impending evil. Madame Rabouin asks him -

TITLE 61

"CAN YOU BEAR THE TRUTH?"

Deburau, still fighting off the sense of disaster, replies - "No, thank you".

Scene 136

MED. SHOT

Deburau walks away from Madame Rabouin. He tells her, as if he felt an apology were necessary ---- even an irritated apology.

TITLE 62

"I'LL TAKE MY TROUBLES AS THEY COME. THEY'LL COME SOON ENOUGH."

He goes closer to Marie and takes her hand as if he were clinging to her and she could save him.

Scene 137

CLOSE UP. MADAME RABOUIN

She is sneering, menacing, ready to throw out evil suggestions. She tells him.

TITLE 63

"YOUR BEST DAYS ARE OVER."

Scene 138

MED. CLOSE SHOT. DEBURAU AND THE LADY

Deburau is influenced in spite of himself. He winces. He looks at the face of Marie and sees that she seems to have a little less respect for him. He exits toward Madame Rabouin.

Scene 139

MED. SHOT.

Deburau walks slowly toward Madame Rabouin as if he would like to do something to exterminate her. He tells her

TITLE 64

"NO NEED TO LOOK AT YOUR CLAW TO SEE WHAT YOUR DAYS HAVE BEEN AND WHAT THE END WILL BE FOR YOU AND ALL WOMEN OF YOUR TYPE."

Scene 140

MED. CLOSE UP. DEBURAU AND MADAME RABOUIN

He deals this verbal blow to Madame Rabouin, who cringes, and at the same time

CUT TO

Scene 141

CLOSE SHOT. MARIE

Marie is wounded by Deburau's words.

Scene 142

MED. LONG SHOT.

Deburau pulls himself together. He bows to Madame Rabouin, goes to Lady and takes her hand. He asks her to come to the theatre that night. She nods apathetically. Deburau exits from scene. Marie crosses toward Madame Rabouin.

Scene 143

MED. CLOSE SHOT. MARIE AND MME. RABOUIN

Marie is nervous. Madame Rabouin looks after Deburau, exclaims - "What a ghastly temperament! Marie replies petulantly that Deburau would probably apologize if he were present. Madame Rabouin takes out the present she has brought from Armand. As she unwraps it she explains -

TITLE 65

"I've A FRIEND WHO IS FREE, RICH,
AND PREPARED TO ADORE YOU."

Scene 144

MED. CLOSE UP. BOTH

Madame Rabouin dangles a platinum bracelet temptingly before Marie. Marie takes it and is interested! Then she remembers her obligation to Deburau. She gives the bracelet back and speaks pleadingly -

TITLE 66

"DON'T ASK ME TO HURT DEBURAU. LOVE
MATTERS VERY LITTLE TO ME ---BUT
IT SEEMS TO MEAN SO MUCH TO HIM."

Madame Rabouin appears to respond sympathetically. She pats Marie's hand - "I know my dear", she tells her with assumed kindness, adding -

TITLE 67

"BUT HE'S NOT RICH? AND HE'S NOT
FREE. THAT SORT OF THING DOESN'T
PAY."

Scene 145

MED. SHOT

Marie swings her arms out with a gesture of worry and desperation.

TITLE 68

"PAY! I'M SO TIRED OF THAT TERRIBLE WORD."

Then she tells Madame Rabouin that she must go in and change her frock. Madame Rabouin indicates that she will wait, and makes herself comfortable in a chair. Marie looks mildly annoyed as she exits to the boudoir.

Scene 146

BOUDOIR

Marie enters from the drawing room. Her maid comes toward her and starts to unfasten her frock.

CUT TO

~~Scene 147~~

FULL SHOT. DRAWING ROOM

Madame Rabouin goes cautiously over toward a window.

Scene 148

CLOSE UP. WINDOW

Madame Rabouin flashes a signal to Armand who is supposed to be waiting below.

Scene 149

BOUDOIR. MARIE AND MAID

Marie's maid is brushing her hair. Marie is listless and stares straight ahead of her as if she were seeing far into the future.

CUT TO

Scene 150

FULL SHOT. DRAWING ROOM

Madame Rabouin holds the curtains aside and motions to Armand to enter -- thus he comes into the life of the Lady. Looking about him curiously in the manner of one who has waited a long time for a realization. Mme. Rabouin tells him sharply to come down to earth and take a chair. They both settle themselves to wait.

FADE OUT AND INTO

TITLE 67

WHEN DEBURAU CAME HOME.

FADE INTO

Scene 151

DEBURAU'S APARTMENT. DEBURAU AND CHARLES.

The apartment is, if possible, more ugly and untidy than before. Mme. Deburau has run away. Only Charles, Fifi, the dog, and the bird have been left behind. Charles and the dog are huddled in the middle of the floor as Deburau enters. Deburau looks about him in amazement. What has happened? Why is his son left alone this way? He goes toward the child affectionately.

Scene 152

MED. CLOSE SHOT. DEBURAU AND CHARLES

Deburau holds Charles to him affectionately. He has not seen him for a long time, and he loves him very dearly. As he holds him, he looks and sees:

Scene 153

CLOSE UP TWO WINE GLASSES ON THE TABLE

Very close together. The butt of a cigar.

Scene 154

MED. CLOSE UP DEBURAU AND CHARLES

Looking around the apartment, Deburau sees something else.

Scene 155

CLOSE SHOT OLD CHEST

The word "Adieu" written in the dust.

Scene 156

MED. SHOT. BOTH

Deburau rises, taking Charles on his shoulder. He stands for a moment looking at the message written in the dust, while Charles explains what has happened. As Deburau listens to Charles' explanation he is at first puzzled, then angry, then relieved. Then-- he is joyful. He hugs Charles very close to him, exclaiming:

TITLE 70

"WE'RE FREE! THE WAY IS OPEN
TO FAIRYLAND!"

Scene 157

MED. LONG SHOT. BOTH. LATER ROBILLARD

Deburau dances about the room with his son. He picks up a hat, puts it on his head, then takes a coat, all in preparation to go to the Lady. Then Robillard enters and stands looking at him dumbfounded. When Deburau catches sight of Robillard he comes toward him, saying:

TITLE 71

"I HAVE GREAT NEWS FOR YOU--
MY WIFE HAS LEFT ME!"

Scene 158

MED. SHOT. THREE

Robillard looks shocked and far from pleased. This for the very good reason that he has run off with Mme. Deburau himself. Deburau urges him not to be so glum, grabs his hand, and the three dance around together. Finally, Robillard, disgusted, breaks away.

Scene 159

CLOSE SHOT. ROBILLARD

Mopping his brow, gloomy and disgusted.

Scene 160

MED. SHOT. THREE

Deburau picks up the bird cage, and gathers up the dog. He tells Robillard, "I leave you all this, Robillard. The house is yours." He starts to go. Robillard protests, "But, Deburau ---" Deburau stops a moment.

Scene 161

CLOSE UP DEBURAU

He speaks cheerfully - "By the way, Robillard,"
He asks -

TITLE 72

"WHAT SCOUNDREL STOLE MY WIFE?"

Scene 162

CLOSE UP ROBILLARD

He seems to crumple. None too cheerfully he puts his hand over his heart, bows and speaks:

TITLE 73

"I HAVE THE HONOR!"

Scene 163

MED. LONG SHOT. BOTH

Robillard bows humbly. Deburau is startled. Then he rushes up to Robillard, and kisses him on either cheek, exclaiming:

TITLE 74

"MY FRIEND!"

Another instant and Deburau is gone. Robillard sinks into a chair, looking very glum.

FADE OUT AND INTO

Scene 164

BOUDOIR

Marie is now dressed in a magnificent teagown. She is at the very climax of her beauty. She is wearing her customary camellia flower in the bodice of her dress, just as on the first night of her romance with Deburau. She exits to drawing room.

Scene 165

CLOSE SHOT. DRAWING ROOM

Door or curtain leading to boudoir. Marie enters. She stands a moment in amazement as she sees -

Scene 166

CLOSE SHOT. ARMAND

A most striking study should be the Lady's first glimpse of Armand Duval. Perhaps he is seen first in a mirror or perhaps it is simply that there is something striking in the way he rises or turns to look at her.

CUT TO

Scene 167

MED. CLOSE SHOT AT DOOR

Marie has looked and has been conquered. She leans against the door as if slightly faint, staring all the while at Armand, staring at Fate. Madame Rabouin enters shot, coming in a slinking fashion, ever a figure of menace. She tells Marie -

TITLE 75

"I COULDN'T BEAR TO DISAPPOINT HIM."

Marie scarcely hears her. Without even looking at her she makes a little gesture of dismissal. Mme. Rabouin slinks out of shot.

Scene 168

LONG SHOT

Marie and Armand come face to face as Mme. Rabouin exits. Both these young lovers are erect and magnificently in trim.

Scene 169

THE LADY AND ARMAND

He tells her:

TITLE 76

"I'VE NOTHING NEW TO SAY TO YOU - ONLY THAT I LOVE YOU."

She looks into his eyes as if to test their sincerity, and replies:

TITLE 77

"WORDS OF LOVE SOUND ALWAYS NEW AND REAL, WHEN THE VOICE SPEAKING THEM IS REAL AND NEW."

Armand takes her in his arms and kisses her savagely, in a cave-man way - unlike Deburau. Just before he kisses her, he pauses to ask -

TITLE 78

"DON'T YOU WANT TO KNOW MY NAME?"

She tells him:

TITLE 79

"I'VE A NAME FOR YOU ALREADY."

He asks her what name. She tells him:

TITLE 80

"ARMAND DUVAL - THE LOVER OF CAMILLE."

She shows him the camellia, her flower. Deburau had kissed the flower tenderly, Armand merely smiles indulgently and crushes it in his embrace. She bends back as though drinking hungrily the sensuality of the moment.

Scene 170

LONG SHOT. THE LADY AND ARMAND DUVAL. LATER DEBURAU AND CHARLES - SLOW TEMPO - LOVE DREAM MUSIC

As the Lady and Armand remain with their faces close together, kissing, Deburau appears. He is leading his little son, Charles, by the hand. Under one arm he carries his white poodle, under the other his bird cage, with the bird in it.

(Cont'd)

170 (Cont.)

At the sight of Armand and the Lady he drops the cage. They turn about. Throughout the following scene the child remains sublimely unconscious of the tragedy. The Lady steps to one side, shame-faced; Armand's look of annoyance is melted by something in the face of Deburau. A long pause. Deburau choking, as if unable to speak. He finally finds words and says:

TITLE 81 "DON'T MOVE. I WAS JUST GOING, AS YOU SEE."

A compassionate move on the part of the Lady, although very slight, seems to bid him stay. Armand stands, just staring. Deburau, covering his sorrow, goes on explaining brokenly:

TITLE 82 "THE MOST RIDICULOUS THINGS HAPPEN TO ME. MY WIFE BOLTED - BOLTED, MIND YOU, - AND I CAME HERE."

Scene 171

MED. SHOT DEBURAU, LADY, ARMAND, CHARLES
Deburau can not speak any more. He makes another great effort to go on, not addressing the Lady, nevertheless speaking to her. He does this out of delicacy, not wishing to seem to reproach her:

TITLE 83 "TO MY DEAR --- TO MY DEAR."

The Lady, ashamed, puts her hand to her throat as if suffering. Even Armand hangs his head. Deburau indicates his son, his dog, telling them he has brought his dear ones with him, but it was not to be! With a look of divine understanding on his face, he goes on to say gently, forgivingly:

TITLE 84 "SHE WAS BEAUTIFUL AND SHE LOVED ME."

Scene 172

CLOSE UP DEBURAU
He breaks down, remembering her beauty and her love. Then he forces himself to take up the thread of his speech:

TITLE 85 "BUT WHEN I FOUND THAT AROUND HER HAD SPRUNG A GREATER HAPPINESS, WHAT COULD I DO BUT LEAVE?"

Scene 173

MED. LONG SHOT. ALL

He takes his son by the hand, picks up the cage, steadies his squirming dog, and smiles - the lonely smile of the clown. He starts toward the door. The Lady and Armand exchange glances, and then silently - just by a move - they seem to call him back. Debureau turns, as if he felt, rather than heard their call. With the heartbroken look on his face he speaks: "I want her to know and not forget, that I never said an angry word."

Scene 174

CLOSE UP DEBURAU

He goes on to say - "All's well as can be."

Then he adds:

TITLE 86

"AND NOW ALL I CARE FOR IS THAT
WHENEVER SHE THINKS OF ME - IF
EVER - IT SHOULD BE KINDLY."

Scene 175

CLOSE UP OF THE LADY

She bows her head, tears on her cheeks.

Scene 176

CLOSE UP DEBURAU

He sees her tears and is comforted. Trying to comfort her in turn he speaks:

TITLE 87

"SHE MUST REMEMBER THAT THE HAPPINESS
SHE GAVE ME WILL SUFFICE TO SAVE ME
A LONG TIME FROM DISTRESS."

Scene 177

MED. LONG SHOT. ALL THREE

Debureau can not go on. He makes an effort and speaks:

TITLE 88

"BUT WHEN I'VE SPENT IT ALL, AND
AM QUITE POOR AGAIN, PERHAPS I'LL
SEND TO HER, AND PERHAPS SHE'LL
COME ----"

Scene 178

CLOSE SHOT DEBURAU

He speaks title, and looks beseechingly at the Lady.

Scene 179

CLOSE UP THE LADY

She looks up and nods through her tears.

Scene 180

CLOSE UP DEBURAU

He tries to keep the tears from his eyes, but they fall down his cheek just the same. He turns his back.

Scene 181

MED. CLOSE SHOT. THE LADY AND ARMAND

The Lady and Armand look exceedingly embarrassed. Armand speaks:

TITLE 89

"PRESENT ME TO HIM. I'VE ALWAYS WANTED TO KNOW HIM."

Scene 182

MED. LONG SHOT. ALL

The Lady starts to make the presentation. Deburau makes a little hurt movement as if protesting, but the Lady goes on:

TITLE 90

"PERMIT ME - THE GREAT DEBURAU."

Deburau accepts the introduction. Armand bows profoundly. Then the humble figure turns with his dog, his cage and his child, and starts to exit.

Fade out slowly.

TITLE 91

SEVEN YEARS PASSED. DEBURAU WAS IN RETIREMENT, KEPT ALIVE BY JUST ONE FORLORN HOPE -

Scene 183

DEBURAU HOME - SEVEN YEARS LATER. DEBURAU AND CHARLES. The set is a little more barren than FORMERLY? MORE Picturesque, more characteristic of Deburau. It is certainly more neat. Perhaps a bill poster framed, is placed in a conspicuous place, or a sketch, or a painting of Deburau in his prime. I have seen the home of a once famous actress who keeps relics of her past glories about her. Deburau is not so much aged as broken. He is weakened, neurotic, evidently he has had a nervous breakdown. He is wearing a dressing gown and uses a cane to walk. With the entrance of

Scene 183
Cont'd

the Lady of the Camellias to the scene, he seems to take on more strength and forgets to use the cane. However, his recovery is but temporary.

Charles is now an energetic youth of seventeen.

They are finishing luncheon as the scene opens. On the table is a vase with some camellias. Charles passes his father a dish. Deburau refuses. Charles urges him - Deburau refuses again, this time, peevishly and impatiently. Charles speaks:

TITLE 92 "YOU HAVE EATEN NOTHING AT ALL."

Charles Deburau -----

Scene 184

CLOSE UP DEBURAU
He replies peevishly:

TITLE 93 "I'VE NO APPETITE."

Scene 185

MED. LONG SHOT - CHARLES AND DEBURAU
Charles, in a worried manner, begins clearing off the table. They both start as they hear -

CUT TO

Scene 186

CLOSE UP - OLD FASHIONED BELL
The bell is ringing.

Scene 187

CLOSE UP DEBURAU AND CHARLES
Charles immediately looks at his father as if fearing that the bell will bring about a return of his madness. Deburau, tremendously excited exclaims hopefully - "See who that is!

TITLE 94 "SOMEDAY I KNOW. SHE WILL COME."

Scene 188

MED. SHOT - CHARLES AND DEBURAU

Charles looks at Deburau telling him not to indulge in false fancy. Deburau impatient of the delay knocks sharply with his cane, urging Charles to hurry and answer the door. As he waits, Deburau's expression is one of infinite tragedy - the door opens, grocery boy appears with a basket of provisions.

Scene 189

CLOSE SHOT - DEBURAU

Overcome with disappointment, he almost crumples into his chair.

Scene 190

MED. CLOSE SHOT - CHARLES AND THE GROCERY BOY

Charles suffering for his father, takes the basket and closes the door. He stands a moment looking helplessly towards his father, and goes out of shot.

Scene 191

MED SHOT - DEBURAU AND CHARLES

Deburau sits as before, staring tragically ahead of him. Charles watches his father compassionately. He puts down the provisions, then he comes towards him and asks him -

TITLE 95

"WON'T YOU COME OUT? THE AIR IS GOOD FOR YOU."

Scene 192

CLOSER SHOT - CHARLES AND DEBURAU

The son waits, full of pity and anxiety. The dream begins to kindle in Deburau's eyes - the dream of seeing the Lady. In a touchingly gentle manner he shakes his head. He tells his son he must stay at home - explaining -

TITLE 96

"I SHOULD MISS HER THAT WAY."

Scene 193

MED. SHOT

Deburau lost in dreams, begins to nod gently as he rests his hand on his cane, the expression in his eyes is infinitely heartbroken because he seems to be hoping for so much. Charles watches him sadly a moment. Finally he speaks -

TITLE 97

"YOU SHOULD GO BACK TO THE STAGE AGAIN. THEY'D RING BELLS IF YOU DID."

As Charles speaks, he clears away the table. The business to get over is that it is the boy who is housekeeper and nurse. Deburau smiles at the memory of his past glories. An exulted look comes on the face of Charles as he speaks these words, as if trying to incite his father's enthusiasm; for a moment, Deburau responds. He rises from his chair as if seeing all the glory waiting for him - in so doing, he drops his cane, he bends over with difficulty to pick it up, the son comes towards him, lays down the dishes, and bends to pick up the cane from the floor. Charles hands the cane back to his father. This gesture reminds Deburau that he is a broken creature. He looks at his son saying: "You see how I am, what use to talk to me about going back to the stage?" adding:

TITLE 98

"A PRECIOUS CRACKED RING IT WOULD BE FOR ME!"

Scene 194

CLOSER SHOT -CHARLES AND DEBURAU

Charles does not try to contradict him. Deburau sits down and says: "You see! You know I'm right! What's the use for me to try? Charles, dreaming his own dream, speaks:

TITLE 99

"WHAT'S WORTH HAVING BUT SUCCESS!"

Deburau replies to Charles: "My boy, write this down in your blood". As Charles listens, he speaks his creed of life:

TITLE 100

"LOVE'S WORTH HAVING! UNLESS YOU CAN MIX LOVE WITH LIFE, YOU WILL GO PARCHED, NO MATTER HOW GLORIOUS FAME MAY BE."

Scene 195 MED. SHOT - BOTH
Charles listens, nods respectfully as if he were humoring an old man's hallucinations.

Scene 196 CLOSE UP
Deburau goes on to say:

TITLE 101 "WHEN YOUR LOVE COMES, BE READY.
SEIZE HER AND HOLD HER. LOVE HER
MADLY!"

He goes on to say:

TITLE 102 "IT HURTS TO LOVE MADLY- BUT
YOU WILL HAVE LI VED."

Scene 197 MED. SHOT - BOTH
Deburau's eyes grow filmy as if he were losing himself in dreams. Charles takes the dishes and tip-toes to the kitchen.

Scene 198 CLOSE UP DEBURAU
He takes out his watch and looks at the time - he speaks

TITLE 103 "WHEN SHE COMES IT WILL BE AT
THREE."

He looks at the watch.

INSERT - C.U. OF WATCH
The hands are at three.

Scene 199 MED. SHOT - DEBURAU AND CHARLES
Deburau puts the watch back in his pocket. Charles enters from the kitchen and goes over towards the rack where his hat is.

Scene 200

CLOSE UP - CHARLES

He takes his hat and adjusts his tie before the mirror.

Scene 201

CLOSE UP - DEBURAU

He is watching Charles out of the corner of his eye.

Scene 202

MED. SHOT - OF BOTH

Charles starts for the door. Deburau knocks the floor with his cane, Charles turns startled, Deburau tells him; "I'm not asleep, come here young man." Deburau asks pathetically:

TITLE 104 "HOW WILLING YOU ARE TO LEAVE ME."

He asks: "Who are you going to see?" Charles twirls his hat awkwardly, then he adds as if ashamed:

TITLE 105 "I'M GOING TO THE THEATER - I'M THINKING OF BECOMING AN ACTOR."

Deburau is at first startled, then laughs bitterly, sarcastically, mocking the boy. Charles looks hurt and uncomfortable, finally he asks:

TITLE 106 "AND PRAY, WHAT NAME WOULD YOU USE?"

Charles replies:

TITLE 107 "MY OWN NAME - DEBURAU."

Scene 203

CLOSER SHOT - DEBURAU AND CHARLES

With majestic anger, Deburau rises slowly from his chair and tells Charles:

TITLE 108 "THAT HAPPENS TO BE MY NAME!"

Adding - "You'll never steal it while I live!"

Scene 204

CLOSE UP CHARLES

Unhappy, Hurt, Unconscious of what he says, he speaks:

TITLE 109 "THEN I MUST WAIT."

Scene 205

CLOSE UP DEBURAU

Out to the quick, he asks:

TITLE 110 "TILL I CAN NOT PREVENT IT?"

There are tears in his eyes.

Scene 206

MED. CLOSE SHOT - BOTH

Charles apologetic, puts his hand affectionately on his father's shoulder. They stand that way a moment then Deburau rests his hand on his son's and tells him:

TITLE 111 "WHAT USE AM I IN THE WORLD -
A FORGOTTEN CLOWN!"

The two stand helpless in this bitter memory.

Scene 207

CLOSE UP - BELL

The bell rings again.

Scene 208

MED. SHOT - CHARLES AND DEBURAU.

Charles is relieved at the interruption. He goes to the door. Deburau takes out his watch. - It is three o'clock! He stands fighting between hope and despair.

Scene 209

CLOSE SHOT AT THE DOOR - CHARLES AND ROBILLARD
Robillard enters looking very gloomy and down-trodden, he shakes hands with Charles.

Scene 210

CLOSE SHOT - DEBURAU

Deburau turns again disappointed. It is not the Lady - he turns away without greeting his friend.

Scene 211

MED. LONG SHOT - Robillard, CHARLES & DEBURAU

Robillard turns to Charles who flashes him a look of sad resignation. Robillard crosses to Deburau, holding out his hand. Deburau turns and after a pause, grips his hand, apologetically for having

Scene 211 -

CONTINUED.

Failed in politeness to his friend. Charles walks towards the table and brings out a chair for Robillard when Robillard is seated Charles takes another chair for himself. Debureau is seated.

Scene 212

MED. CLOSE SHOT.

After a humorously awkward pause, he asks:

TITLE 112 "HOW IS MADAME OUR WIFE?"

Robillard assures him glumly that she is in the best of health. He is faintly cheered, he asks:

TITLE 113 "DOES SHE EVER THINK OF THE BOY?"

Robillard looks at Charles, then replies in embarrassment

TITLE 114 "SHE HAS SIX CHILDREN OF HER OWN -
SO TO SPEAK."

All three laugh. Debureau asks Robillard what brought him in - Robillard begins:

TITLE 115 "BERTRAND SENT ME WITH A PROPOSITION
FOR YOUR RETURN TO THE THEATRE."

Charles is fired with enthusiasm, for a moment a gleam comes to Debureau's eyes, then he shakes his head and tells Robillard "No, my day is over - I should fail if I returned." Robillard exclaims "Nonsense!" Then as if he had been instructed not to go away without Debureau's consent, he asks him persuasively:

TITLE 116 "COME TO THE THEATRE, NOT TO PLAY;
BUT JUST A WORD WITH US ALL."

A pause. Debureau nods as if he were considering coming, then his mind wanders back to his great delusion, he speaks:

TITLE 117 "THAT IS JUST HOW I SHOULD MISS HER
IF SHE CAME - "

Debureau looks straight ahead and does not see that Charles and Robillard exchange glances. Robillard tells Debureau:

TITLE 118 "MY FRIEND THESE DELUSIONS ARE
BAD FOR YOU."

Scene 213

MED. CLOSE UP - ROBILLARD & DEBURAU.

Deburau begins to realize the cruelty of his plight, he nods and speaks:

TITLE 119 "I KNOW IT. SHE WILL NEVER COME."

and he registers his hopelessness.

CUT TO -

Scene 214

CLOSE UP - BELL
The bell rings.

Scene 215

MED. LONG SHOT - ALL THREE.

Deburau half rises from the chair exclaiming - "There's the bell - who can it be?" Robillard rises, lays a hand on Deburau's shoulder to steady him and says "Keep calm, it is not she" Deburau sinks back into his chair again. Robillard and Charles stand helpless. Charles goes to his father. Robillard goes to the door.

Scene 216

CLOSE UP - DEBURAU, CHARLES'S HAND ON HIS SHOULDER.

Scene as Atwill played it on the stage, there was magnificent pathos as Deburau fighting between hope and despair. He says "Of course it is not she" but cannot resist the temptation to look anxiously toward the door. In this shot however, the cue is simply "I know it is not she."

Scene 217

MED. LONG SHOT - DEBURAU - CHARLES - ROBILLARD - AND MARIE DUPLESSIS.

Robillard stands holding the door open. Charles turns toward the door and looks spell-bound. Deburau unconscious of the excitement asks "What's amiss?" Robillard turns and answers him - "As a matter of fact, it is she!" Marie Duplessis enters, she is dressed in fur, possibly white ermine since that fur seems to convey the spirit of winter and snow. She is lovelier than ever, but she looks unhappy and a little tired. Following the Lady's entrance, comes one of the most exquisite scenes of the play.

CONTINUED.

Scene 217

CONTINUED.

Deburau tries to rise, the Lady makes a silent, gracious movement as if to prevent him, but he rises and comes towards her while she stands looking pityingly at him. Arrange the shot so that these two will stand directly under the clock - the hands of which are at five minutes passed three.

Scene 218

MED. CLOSE UP - DEBURAU AND THE LADY.

Deburau takes her hand and speaks whimsically, but in a way which conveys forgiveness and reproof -

TITLE 120

"YOU SEE! SHE IS BUT FIVE MINUTES LATE!"

Scene 219

MED. LONG SHOT - THE LADY - DEBURAU - CHARLES & ROBILLARD

This is one of the most effective moments in the piece and it should be prolonged a little. The Lady hangs her head, ashamed. Robillard and Charles are both affected. It is Deburau who covers the awkward pause, he presents Charles to the Lady - Charles approaches looking at the Lady spellbound, she gives him her hand.

Scene 220

MED. CLOSE UP - CHARLES AND THE LADY.

He kisses her hand and looks up at her with homage which exhilarates her coquettish soul, turning towards Deburau she speaks:

TITLE 121

"HOW HE HAS GROWN."

Scene 221

CLOSE UP DEBURAU.

Very sadly, very tenderly, he replies:

TITLE 122

"THERE HAS BEEN TIME."

Scene 222

MED. CLOSE UP - DEBURAU AND THE LADY

Half the effect of the title a moment - it was the most touching on the stage. The Lady, saddened and ashamed. Deburau happy, but his happiness is tinged with bitterness.

Scene 223

MED. SHOT - ROBILLARD - CHARLES - DEBURAU & THE LADY.
Debureau places a chair for the Lady she is seated.
Charles and Robillard stand gapping at her. Debureau
signals for them to leave. He has waited a long time
and does not mean to be cheated.

Scene 224

CLOSE SHOT - ROBILLARD & CHARLES.
Robillard plucks Charles' sleeve but he does not move.

Scene 225

MED. SHOT.
Debureau looks impatiently towards Robillard and Charles
finally Robillard exclaims:

TITLE 123 "HE DOES NOT WANT TO GO!"

The Lady is pleased and smiles graciously towards
Charles. Debureau goes to the boy, taking money out
of his pocket, he gives it to him - saying:

TITLE 124 "GO GET SEATS FOR THE THEATRE."

Scene 226

MED. CLOSE SHOT - DEBURAU. ROBILLARD & CHARLES.
Charles forgets everything when the prospect of the
theatre is held out to him. He accepts joyfully,
meanwhile, Robillard bows to the Lady, then Charles
bows to her.

Scene 227

CLOSE UP OF THE LADY.
Returning their salutations, enjoying their homage.

Scene 228

MED. CLOSE UP - DEBURAU.
He closes the door after Robillard and Charles and
stands looking at the Lady with an expression of heart-
hunger.

Scene 229

MED. CLOSE SHOT - THE LADY & DEBURAU.
The Lady discovers the Camellias in the vase on the
table, she fingers them, touched by the tribute of
devotion. Debureau walks into shot - she looks up at
him as if questioning about the flowers. Debureau tells
her that he keeps them always near him. An expression
of regret comes over the face of the Lady. She has
made Debureau suffer much. She asks him if she may
wear the flowers as a talisman?

Scene 230

MED. CLOSE UP - BOTH.

Deburau nods - as she tucks the flowers into her bodice, she speaks:

TITLE 125 "I HAVE CHANGED, HAVE N'T I?"

Scene 231

CLOSE UP THE LADY.

She speaks the title, infinitely weary and sad.

Scene 232

CLOSE UP OF DEBURAU.

He looks at her and tells her:

TITLE 126 "NOT TO ME."

Scene 233

MED. CLOSE SHOT. OF THE TWO.

The Lady looks up rather sadly, she exclaims "Oh la la! My friend, you flatter me!" Deburau takes a chair near her, draws it close to her, he asks the Lady:

TITLE 127 "YOU ARE UNHAPPY?"

Scene 234

MED. CLOSE UP - DEBURAU AND THE LADY.

The question makes the Lady pause, "Yes" she admits "I've some unhappy times" Deburau begs her to tell him her sorrow. She begins to break down, falteringly she speaks:

TITLE 128 "ARMAND HAS LEFT ME."

she cannot say more. Deburau is generous enough to pity with all his heart. She hides her face from him and reaches for his hand gropingly; it takes it and lays it against his cheek comforting her, silent. Marie looks up and speaks thru her tears:

TITLE 129 "I KNOW NOW WHAT I HAVE MADE YOU SUFFER, I WANT TO ATONE."

Deburau sighs and simply looks into space as if he were trying to see if he might be happy, at the same time knowing it is hopeless. The Lady senses that he is not going to respond to her. She pleads with him - this time speaking intensely, passionately:

TITLE 130 "I'M SO UNHAPPY. I NEED YOUR LOVE TO LIVE."

Scene 235

WIDER ANGLE.

There is no resisting that appeal. Debureau rises and goes to her, all his old strength seems to have come back to him. He puts his two hands round her waist and literally lifts her into his arms. It is as if he were raising her from her depression. He holds her close to him, he bends to kiss her, quickly she places her hand between his lips and hers.

Scene 236

MED. CLOSE UP OF THE TWO.

Keeping her hand as a barrier between them, the Lady tells Debureau "Not yet!" then adds:

TITLE 131 "I WANT YOU TO RETURN TO THE STAGE."

As Debureau listens to her speech, his ambition comes back to him. She goes on to say:

TITLE 132 "I WILL NOT SEE YOU AGAIN UNTIL AFTER THE OPENING PERFORMANCE, THEN I WILL WAIT FOR YOU AS I DID BEFORE."

Scene 237

MED. SHOT.

The Lady gently draws away from him, Debureau listens and stands away from her, speaking with intense exhortation the Lady goes on to say "I will be waiting for you just as I was that first night, I will carry you home after your triumph and I will be yours again." Debureau listens, drinking in strength and happiness, she turns slightly as if about to say farewell. Debureau anticipates her wish, he goes to the door.

Scene 238

MED. CLOSE UP - DEBUREAU AND THE LADY.

Debureau opens the door for the Lady, she enters shot he takes her hand, he smiles at her, but she has no smile for him. Finally he speaks pleadingly:

TITLE "AH SMILE AT ME! WHEN I LET YOUR HAND GO, I SHALL HOLD YOUR SMILE FAST!"

She coaxes a tired sad smile, not much, but enough for Debureau. She passes out of the door. After her exit, Debureau stands a moment running his hand over his eyes in a distracted manner. He is stunned - he must have time to think --
Hold footage - then -

CUT TO -

Scene 239

EXT. PARIS STREET - late afternoon - THE LADY.
Winter twilight - street lamps gleaming thru the mist
Snow falling, the Lady's limousine waits. The Lady
steps to the car, the Chauffeur holds the door open
she enter. The car starts away.

Scene 240

INT. LIMOUSINE - car moving - THE LADY.
The Lady sits, swaying with emotion, staring straight
ahead of her as if she ~~was~~ were in delirium, her eyes
are terribly tragic, tears come. She bites her lip as
if to choke back words. She is thinking of Deburau,
she shudders. Then suddenly she ~~exclaims~~ exclaims:

TITLE 134 "ARMAND! ARMAND - I CAN'T FORGET - "

the Lady flings her arms out in a gesture of utter
hopelessness. What is she to do? Her hand reaches
to her aching throat, unvoluntarily she opens her fur
collar. Her hand pauses, a thought comes, then with
a sudden, passionate gesture, she pulls down the strap
which releases the car window. Snow flurries to the
car as if blown by a strong wind, she closes her eyes,
she bares her throat the snow. At last, on her face,
an expression of peace comes.

FADE OUT

Scene 241

DEBURAU APARTMENT - DEBURAU ALONE.
Deburau seated in the middle of the floor before an
old battered trunk. It contains some of his costumes
He is fastening Pierrot's ruff with clumsy fingers.
It makes a grotesque framing for his tired face. He
takes a mirror and looks at himself.

. CUT TO -

Scene 242

CLOSE SHOT - DOOR - CHARLES.
Charles stares and pauses in amazement as he enters.

Scene 243

MED. SHOT - CHARLES AND DEBURAU.
Charles looks at his father as if fearing for his mind
"Mon pere! Mon pere!" he exclaims "Have you lost
your senses?" The vanity of the artist comes to the
fore as Deburau asks "My son, have you lost yours?"
then he rises, steadying himself with a near by object
he takes a rakish clown's hat, places it on his head.
Charles looks on wretchedly, finally Deburau with a
flourish, an uncertain, unpracticed flourish, speaks -

TITLE 135

"PARIS IS TO RING WITH JOY.
DEBURAU WILL PLAY AGAIN!"

FADE OUT - on Tableau.

Scene 244

IRIS OPEN -
EXT. PARIS STREET - NIGHT - CLOSE SHOT.
A bill poster announcing:

RETOUR TRIOMPHAL DE

DEBURAU.

Scene 245

EXT. PARIS STREET - SNOWY NIGHT.
Carriage arriving at the theatre. The Barker shouting
- Just as before.

Scene 246

EXT. PARIS STREET - NIGHT.
A long line in front of the box office. The two men
join line.

Scene 247

EXT. PARIS STREET - NIGHT.
Crowds pushing one another. Policemen keep them in
line.

TITLE 136

ALL PARIS REMEMBERED - BUT DEBURAU
FORGOT.

FADE INTO -

Scene 248

BACK STAGE

Many flowers have been sent to Deburau. They should
be piled high up on a little platform or banked on a
bench or long table, so that in a later scene, it will
seem as if the flowers have been banked around a corpse.
As the shot opens there is great consternation.
Bertrand, arguing with Charles and Robillard. He exclaim
excitedly:

TITLE 137

"MON DIEU! ONE HALF HOUR MORE UNTIL
CURTAIN TIME, AND WHERE IS DEBURAU?"

Robillard (Or Charles, whoever is to be witness in the
marriage service) replies:

TITLE 138

"I SHALL FIND DEBURAU. I THINK HE
WILL KEEP HIS WORD."

Robillard speaks very ceremoniously. He bows to
Bertrand, who is forced to bow in return in the
courteous French fashion.

FADE OUT AND INTO

Scene 249

MED. LONG SHOT - BOUDOIR OF THE LADY OF THE CAMELLIAS
MARIE, MAID, PRIEST AND TWO BAILIFFS.

Marie is lying in bed in delirium. The priest is standing beside her and near him are the properties for administering the Rite of Extreme Unction. The maid is holding a bouquet of camellia flowers. Before beginning the administration of the sacrament, the Priest looks defensively at the two Bailiffs. He crosses over toward them.

Scene 250

MED. LONG SHOT - DEBURA.

He goes straight to the side of Marie. Every one steps aside as if in reverence for a love and tragedy.

Scene 250

MED. CLOSE SHOT - PRIEST AND BAILIFFS.

The Priest asks the Bailiffs:

TITLE 139 "WOH'T YOU GO AWAY? SHE IS DYING."

Scene 251

The Bailiffs reply very respectfully.

TITLE 140 "I REQUEST MR. DEBURA, WE HAVE ORDERS TO GUARD THE THINGS THAT ARE TO BE USED FOR PAYMENT OF HER CREDITORS." In her delirious way, to re-assure herself of his presence.

Scene 251

MED. CLOSE SHOT - LADY AND THE MAID.

The Lady is tossing in delirium, the Maid tries to quiet her. She gives her the bouquet telling her that it has come from her lover. As the Lady takes the bouquet she faints into Marie's room. (They say simply Marie with averted faces.)

CUT TO

Scene 252

CLOSE UP - MARIE.

She raises herself up in bed. She holds the flowers to her burning throat as if they could cool it. The Priest standing beside her. Horrified she calls out -

Scene 253

CLOSE SHOT - DOOR.

Deburan enters, sweeps into the room, but what he sees makes him stop short with the tragedy of it.

Scene 254

MED. CLOSE SHOT - DEBURA AND MARIE.

Deburan is in terror. He comforts her. She is rocking to and fro in agony of heart and body, crushing the flowers to her throat, she calls out -

TITLE 141 "WHY DOES N'T HE COME TO ME - MY LOVER"

Scene 255

CLOSE SHOT - DEBURAU.

He imagines she means himself. His heart seems to answer her thought his eyes as he speaks "Marie! I am coming."

Scene 256

MED. LONGSHOT - DEBURAU.

He goes straight to the side of Marie. Every one steps aside as if in reverence for a love and tragedy so great.

Scene 257

MED. CLOSE UP - DEBURAU AND MARIE.

Deburau takes Marie in his arms, protectingly, comforting her as he would a child. An expression of relief and peace comes over her face. She touches him wonderingly with her fingers as if she were trying, in her dazed way, to re-assure herself of his presence.

Scene 258

MED. CLOSE SHOT -

The Bailiffs, overcome, ashamed. They turn away (They may exit into next room, or they may simply stand with averted faces.)

CUT TO -

Scene 259

MED. CLOSE SHOT. DEBURAU, MARIE & PRIEST.

Marie's head sways, her eyes are fixed, almost glazed. She cannot identify Deburau, but she does recognize the Priest standing beside her. Horrified she calls out -

TITLE 142

"A PRIEST!"

CUT TO -

Scene 260

MED. CLOSE SHOT - DEBURAU AND MARIE.

Marie clings to Deburau in terror. He comforts her saying:

TITLE 143

"TO MARRY US, DEAR."

Scene 261

MED. SHOT.

Deburan explains briefly to the Priest that he wants him to marry them. Marie's head is bent back and her eyes are closed, but her face wears an expression of unutterable content. The priest signals to the two Bailiffs who come forward as witnesses.

CUT TO -

Scene 262

MED. CLOSE SHOT - DEBURAN AND MARIE.

He lifts the bouquet of camellias from the bed. They are somewhat crumpled now as she has clasped them in her delirium. He tells her:

TITLE 144 "YOUR BRIDAL BOUQUET."

She looks at him gratefully, gradually recovering consciousness. She closes her eyes and whispers to him "My love, my love." Deburan bends and kisses her cheek, she opens her eyes and speaks the name: ~~in~~

TITLE 145 "ARMAND!"

Deburan is broken, defeated. The Lady leans against him hopelessly. He looks up toward the piteous priest and speaks wearily, resolutely:

TITLE 146 "IT DOES N'T MATTER. GO ON!"

Scene 263

MED. SHOT - ALL.

The maid steps up to the priest with the holy water. Deburan takes the ring off his own finger and offers it to the priest for a blessing as he begins the words of the ceremony.

CUT TO -

Scene 264

MED. SHOT

Robillart enters in the middle of the ceremony. He stands with bowed head and waits.

Scene 265

MED. CLOSE UP - DEBURAU AND THE LADY.

Deburau takes the ring from the Priest and slips it on the finger of the Lady (or it might be that Deburau might not have a ring; in that case he might take one of the camellias and twist it into the shape of a ring if it is not considered too sentimental.) After the ring has been slipped on her finger, the Lady speaks:

Scene 271

MED. CLOSE UP - MARIE & DEBURAU.

TITLE 147 "IT IS AS DEBURAU TOLD ME. I AM GOING TO LIVE AND BE HAPPY BECAUSE MY LOVER IS KIND."

TITLE 148 "UNTIL WE MEET AGAIN, MY WIFE."

As the Lady speaks, her image (hold screen to prolong the effect of those words of farewell) then Deburau turns and DISSES INTO -

Scene 266

BEAUTIFUL LANDSCAPE. MED. CLOSE UP - MARIE.

A radiant Marie, all in white. She is leaning in the same position in the arms of her lover - but the lover is all blurred, and one cannot see who it is. This is her delirium. She sees herself well and happy again. The dream Marie speaks:

TITLE 148 "IT WAS DEBURAU WHO TAUGHT ME TO BELIEVE IN LOVE."

TITLE 149 A CLOSE UP AGAIN MARIE

The image fades and we see the sick, broken Marie just as before.

Scene 272

AUDIENCE - LONG SHOT - TOWARDS STAGE.

Deburau and the principals, that is, the Lady of the Bedon Chair, the Priest, the Bailiff and the street

Scene 267

MED. SHOT - ALL. The image fades, just as in the first sequence.

The Priest makes the sign of the cross, giving his blessing to the newly married couple. Every one has heard the conversation and has attributed this to the delirium of fever. One of the Bailiffs addresses the other.

Scene 273

Deburau's head is sticking thru the hoop as in the first shot. In the h.g. one can see the Lady of the Shrine. Deburau looks at his Lady, but it is a dumb, stupid look. All of his early fire has gone.

Scene 268

MED. SHOT - BAILIFFS.

The two Bailiffs whisper together. They have no right to be here. They turn without a word and exit softly.

Scene 274

AUDIENCE.

One of the members of the audience looks on another

Scene 269

MED. LONG SHOT - DEBURAU AND ROBILLARD in f.g. next to the bed of the Lady. Priest and maid in b.g. preparing for the sacrament of Extreme Unction. Robillard speaks compassionately:

Scene 275

TITLE 149 Chair "THEY ARE WAITING FOR YOU AT THE THEATRE."

Scene 270

DEBURAU - THE LADY - AND ROBILLARD.

Deburau remembers his word his honor as an actor is at stake. Gently he drops the hand of the Lady. It - something like that; a disturbing thought from somewhere his jaw drop. His expression is trance-like - stupid.

Scene 271

MED. CLOSE UP - MARIE & DEBURAU.

Marie is now sleeping. Deburau lays the bouquet in the hollow of her arm, bends over and whispers most tenderly

TITLE 150 "UNTIL WE MEET AGAIN, MY WIFE."

(Hold footage to prolong the effect of these words of farewell) Then Deburau turns away from her.

Scene 272

MED. SHOT - DEBURAU.

Deburau braces himself, then turns to Robillard and tell him - "I am ready." He is not a brave man. He is stunned, and dumb.

Scene 273

TITLE 151

A CLOWN MUST ALWAYS LAUGH
WHEN HIS HEART IS BREAKING.

Scene 275

AUDITORIUM - LONGSHOT - TOWARDS STAGE.

Deburau and the principals, that is. The Lady of the Sedan Chair, the Flunkies, Gallant and the street Crowd are discovered, just as in the first sequence. He simply bows his head with his hands.

Scene 274

MED. CLOSE SHOT - STAGE.

Deburau's head is sticking thru the hoop as in the first shots. In the b.g. one can see the Lady of the Shrine. Deburau looks at his Lady, but it is a dumb, stupid look. All of his early fire has gone. He simply bows his head with his hands.

Scene 275

AUDIENCE.

One or two members of the audience judge one another in boredom. A gentleman in dress clothes, a critic perhaps, makes notes disapprovingly. He then looks out before the curtain.

Scene 276

STAGE.

The Sedan Chair is leaving. Deburau bends to pick up the rose. He fumbles.

Scene 277

CLOSER SHOT - STAGE.

Deburan stumbles. He cannot manage his old, graceful kneeling position. He picks up the rose. He holds it - something hits him; a disturbing thought from somewhere. His jaws drop, his expression is trance-like - stupid. **CUT TO -**

Scene 278

BOUDOIR LADY OF THE CAMELLIAS - CLOSE SHOT OF THE LADY.
Her death. Just by the fact that her head droops on the pillow. That her bouquet falls from her relaxed hand -

CUT TO -

Scene 279

STAGE. CLOSE SHOT - DEBURAN.

Somehow, from somewhere, the knowledge of the death of the Lady has come to him. He covers his mouth with his hand to suppress a cry. It is not a tense moment. The tenseness lies in the fact of Deburan's weakness. He is stunned, and dumb.

Scene 280

GALLERY

The laughter of derision, contemptuous cries.

Scene 281

STAGE

Deburan tries to go on with the part, but he cannot. He simply covers his face with his hands.

Scene 282

WINGS. BERTRAND AND ROBILLARD.

Waiting. Robillard has his old clothes man mask in his hand as if waiting for his entrance. Bertrand looks at him with an expression of contempt for Deburan. Robillard begs him to give Deburan another chance. He signals that the curtain should be rung down.

Scene 283

AUDITORIUM. SHOOTING TOWARD THE STAGE.

Simply show the fumbling clown, the restless audience and then - the falling curtain. A pause, and then Deburan steps out before the curtain.

Scene 284

CUTS TO AUDIENCE - AD. LIB.

Looking toward Deburan contemptuously he speaks:

Scene 285

CURTAIN.

CLOSE UP DEBURAU - BEFORE THE CURTAIN.

Tears are streaming down the face of the Clown. He attempts to speak, but cannot utter a single word. So he tells his audience by a few simple gestures, that he is ill, he cannot go on. He asks their forgiveness, holding out his arms to them.

Scene 286

Charles makes a violent movement as if to push Bertrand Robillard steps up and smokes him sharply, then slowly raising to consciousness Debureau raises his head

AUDITORIUM.

Someone rallies him. Someone claps.

Scene 287

CLOSE UP DEBURAU.

His arms still extended. He lets them fall. It is useless - his tears are falling. He makes his last gesture slowly, sadly kisses his hand, then disappears back of the curtain.

TITLE 152

AH, THAT FALLING CURTAIN! IT HAD RUNG DOWN NOW FOREVER - SO LIGHTLY ON THE STAGE, SO HEAVILY ON HIS HEART.

Scene 288

BACK STAGE.

Debureau comes slowly from the stage by the wings. Everyone is grouped about in silence. Robillard makes a movement toward him. Debureau waves him away. Robillard respecting Debureau's loneliness, falls back. Charles steps up next to Robillard, Robillard makes a barrier of his hand to prevent Charles from approaching Debureau.

Scene 289

CLOSE SHOT - DEBURAU.

Alone and dazed. Charles lays his hand on Bertrand's shoulder, his first gesture of sympathy. He tells him:

Scene 290

MED. SHOT. CHARLES, ROBILIARD, BERTRAND & OTHERS.
Charles bursts past Robillard towards his father.

Scene 291

MED. LONG SHOT.

Charles helps Debureau to his feet and leads him toward the bench where the flowers are.

Bertrand exits.

Scene 292

MED. SHOT NEARER BENCH.

Charles leads Debureau toward the bench where the flowers are. He sinks down and buries his head in his hands.

Scene 293

CLOSE UP - BERTRAND

Looking toward Debureau contemptuously he speaks:

Scene 293

CONTINUED.

Scene 293

TITLE 153 - "FLOWERS FOR THE DEAD!"
Charles makes a violent movement as if to quiet Bertrand. Robillard steps up and nudges him sharply, then slowly as if coming to consciousness Deburau raises his head for attention.

Scene 294

Scene 294

MED. SHOT CHARLES. BERTRAND. ROBILLARD AND DEURAU.
Charles makes a violent movement as if to quiet Bertrand. Robillard steps up and nudges him sharply, then slowly as if coming to consciousness Deburau raises his head

Scene 295

TITLE 154 - "DEURAU WILL PAY TO-NIGHT."
He looks toward the manager and begins to speak "Up! Deburau is not finished!" adding a look of scorn in the audience. A member of the audience calls out sorrowfully "TO THE CAB!"

Scene 296

Scene 296

MED. CLOSE UP - BERTRAND AND ROBILLARD.
Bertrand smiles towards Deburau and exclaims: "Mon Dieu! You're crazy!"

Scene 297

Scene 297

MED. SHOT.
Deburau rises "Deburau will play to-night" he insists. Then he lays his hand on the shoulder of his son introduces him and speaks:

Scene 298

Scene 298

TITLE 155 - "THE NEW DEURAU."
Bertrand protests. Deburau goes toward him -

MED. CLOSE SHOT - DEURAU AND BERTRAND.
Deburau lays his hand on Bertrand's shoulder, his first gesture of authority. He tells him:

TITLE 156 - "HE KNOWS THE PART WELL. HE HAS BEEN COACHED BY A MASTER."
The master is himself. Bertrand does not begrudge the tribute, he nods.

TITLE 157 - "VERY WELL. I WILL ANNOUNCE HIM."
Bertrand exits.

Scene 299

MED. CLOSE UP - DEBURAU AND CHARLES.
DEBURAU IS STILL THINKING OF THE BOY, INTERPRETING HIS
LONG SHOT - AUDITORIUM - from one of the boxes embracing
some of the audience. Before the curtain - BERTRAND.
Bertrand enters from the wings. He holds out his arm
for attention.

TITLE 158

"THE THINKER OF THINGS IS TO HOLD A
HOUSE HOUSE MEASUREMENTS - WHEN I SEE
WHAT POWER FOR A KING'S RANGERS"

Scene 300

CLOSE SHOT -

Bertrand begins to address the audience:
he no longer has that power. He wishes his head hope-

TITLE 159 the "MESSIERS ET MESDAMES, TONIGHT WE
take flight. OFFER YOU SOMEONE TO TAKE THE PLACE
OF OUR WORLD-FAMED DEBURAU - "

Bertrand pauses as he sees the audience scene in the
audience. - A member of the audience calls out sorrowfull
looking on compassionately, "NO ONE CAN!"

TITLE 159

"NO ONE CAN!"

CUT TO -

Scene 301

MED. SHOT. DEBURAU AND CHARLES.
DEBURAU TAKING THE FIGHT'S CAP OVER CHARLES' HEAD.
Then he turns and presents a new picture to the
CLOSE SHOT STAGE. does so, two pretty girls come to
Bertrand replies to the man in the audience: "I give
you my word" adding: "I give you my word"

TITLE 160

"WHO COULD BE AS GREAT A SUCCESS AS
DEBURAU - BUT ONE PERSON - HIS SON!"

Scene 302

MED. LONG SHOT - AUDITORIUM AND DEBURAU.
And so Bertrand rallies his audience until they cheer.
TITLE 161

Scene 303

Charles hesitates. Deburau says "Don't think I'll take
BACK STAGE. DEBURAU, CHARLES. ROBILIARD AND OTHERS.
As the shot opens, Deburau listens to the speech of
Bertrand out in front. Charles is now wearing the costume of Peirrot. Deburau
keeps his costume as before. The scene is played with
Charles' back to the camera. Deburau makes his
son up for the role. The others stand by and listen,
almost with reverence, Deburau speaks:

TITLE 161

"THE ACTOR'S CALLING IS THE FINEST IN
THE WORLD. IT HAS ITS STRINGS IN THE
HEARTS OF ALL MANKIND."

Scene 304

MED. CLOSE UP - DEBURAU AND CHARLES.

Deburau is still making up the boy, interperses his remarks with little ~~amusing~~ asides, such as "Raise your head" - "a little more this way" - Deburau goes on to say:

TITLE 162

"THE TRIUMPH OF TRIUMPHS IS TO HOLD A WHOLE HOUSE BREATHLESS - WOULD I SEEK THAT POWER FOR A KING'S RANSOM?"

Then comes the hideous tragedy of the realization that he no longer has that power. He shakes his head hopelessly in the manner of one who sees all his dreams take flight.

Scene 305

MED. CLOSE UP - ROBILLARD

CLOSE UP - ROBILLARD.
Looking on compassionately, understandingly -

Scene 310

MED. SHOT - DEBURAU AND CHARLES.

Scene 306

Deburau fitting the clown's cap over Charles' head. Then he turns and presents a newer Pierrot to the audience. As he does so, two pretty girls come to Charles and stand one on either side of him. Deburau looks on, smiling indulgently. Then he calls Charles to him. As Charles approaches him - ~~ready to send him off on the stage. Then he leans back against Robillard.~~
CUT TO -

Scene 307

MED. CLOSE SHOT - CHARLES AND DEBURAU.

TITLE 163 "ARE YOU LOSING HEART?"

Charles hesitates. Deburau says "Don't think I'll take that in bad part" adding:

TITLE 164 "THIS IS THE LIFE LESSON I LEARNED BY HEART. THESE ARE TWO UNFADING THINGS - LOVE AND WORK."

he goes on to say:

TITLE 165 "IF YOU'VE HEARD ME SAY LOVE IS ALL THAT COUNTED, I WAS WRONG. LOVE WITH - OUT WORK CANNOT HOLD YOU LONG."

Scene 308

MED. SHOT - ALL.

The others listen while Deburau takes his son's hand and speaks:

TITLE 166

"YOU MUST STRIVE TO HOLD EACH BY HAND
IF YOU WANT TO BE BOTH HAPPY AND ALIVE"

He goes on to say:

TITLE 167

"FIND SOMEONE TO LOVE AND OH, SOMEONE
TO LOVE YOU."

Scene 309

MED. CLOSE UP

Deburau speaks the words impressively.

Scene 310

MED. LONGSHOT * ALL.

Bertrand comes and motions Charles to go on the stage. Deburau leads his son toward the wings, closely followed by Robillard.

Scene 311

CLOSE SHOT AT WINGS. SHOWING STAGE BEYOND.

Deburau gives him the little push necessary to send him out on the stage. Then he leans back against Robillard.

Scene 312

ON. STAGE - CHARLES.

He starts to pick up the rose.

Scene 313

MED. CLOSE UP - BACK STAGE. DEBURAU & ROBILLARD.

Deburau leans against Robillard clutching the curtain. There is a spotlight on his face, he tells Robillard

TITLE 168

"THE SOLDIER IS WRAPPED IN HIS FLAG WHEN
HE IS LAID TO REST, BUT JUST TOSS THIS
CURTAIN CARELESSLY OVER ME AND THEY'LL
SAY 'THAT POOR BUFFOON OF AN ACTOR HAS
FLOWN BACK TO THE MOON.'"

Robillard is helpless to comfort him. He steps back as Deburau looks on the stage.

Scene 314

CLOSE UP - ON STAGE.

Charles performing the pantomime of the rose - the moment where the petals are tossed over his head - romantically, beautifully, with all the fire of youth.

Scene 315

CLOSE UP DEBURAU.

Clutching the curtain, watching his son. The tears stream down his cheeks. The round moon of the spotlight frames his face - the light becomes smaller and smaller until it gradually darkens out the face of the weeping clown. Then, as in the darkness, he looks out on the stage -

Scene 316

THE STAGE. seems to recede into a dim blur.

Scene 317

WINGS -

Deburau turns way, walking toward his dressing room. They watch him pityingly as he passes.

Scene 318

DOOR OF DRESSING ROOM.

A star gleams ironically. Deburau enters shot, then goes wearily into dressing room.

Scene 319

DRESSING ROOM

Dark; save for the pale moon of winter which streams thru the window. Deburau's apparition in the mirror is that of a ghost - the pale, clownish ghost of life itself. His figure dissolves and there comes in its stead the figure of the Lady - she stands there fixed as in a portrait, framed by draperies and the gilt of the mirror.

Scene 320

CLOSE TO MIRROR.

Deburau kneels to her as to his God. He reaches for the hem of her dress. What matter if it is only the drapery about the mirror. The illusion is perfect. The Lady smiles and seems to bless him with a gentle movement of her hand.

FADE.

THE END.

SEP 13 1924

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Lover of Camille - 7 reels

Respectfully,

FULTON BRYLAWSKI

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